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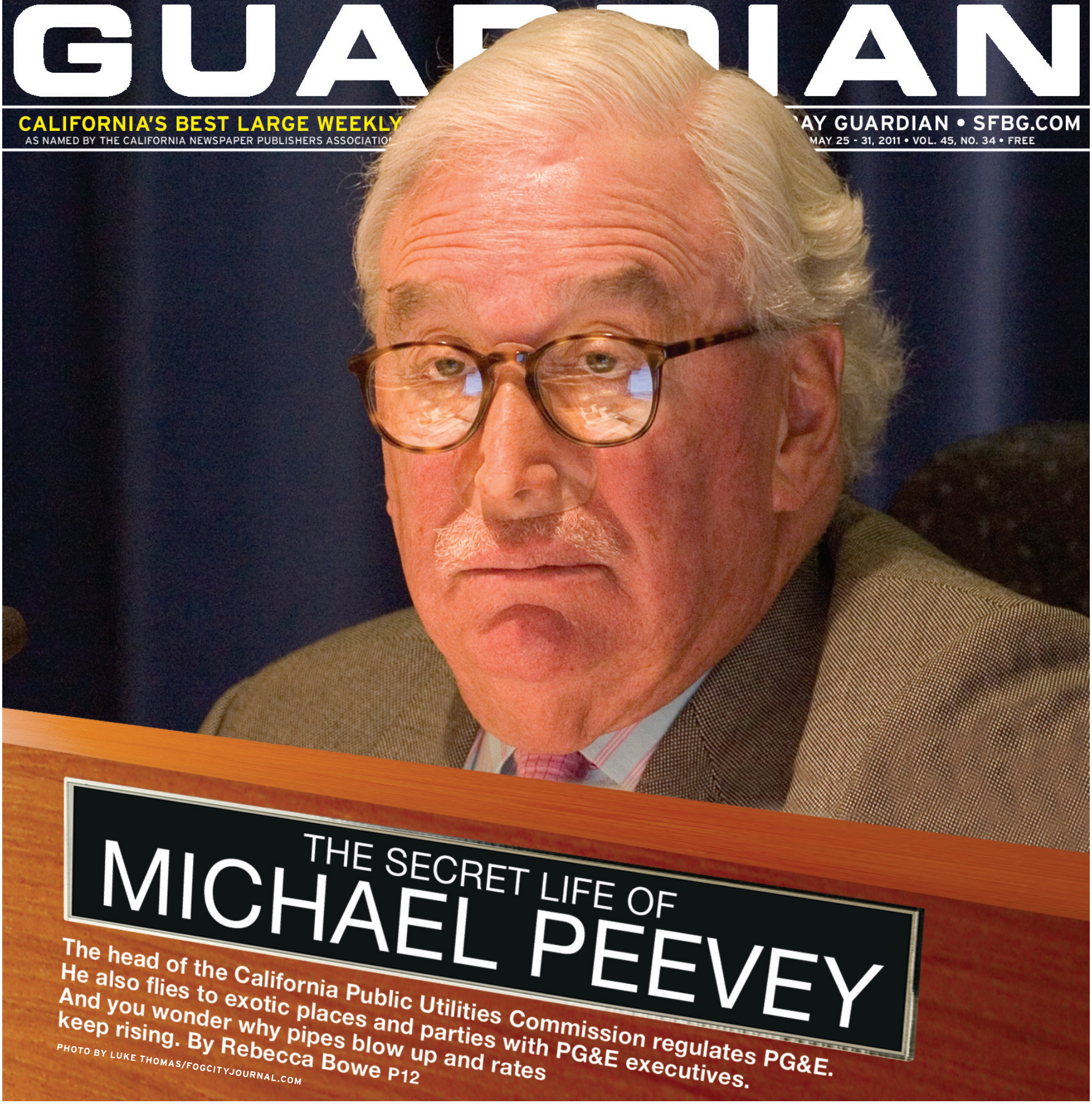
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# THE SECRET LIFE OF MICHAEL PEEVEY

**The head of the California Public Utilities Commission regulates PG&E. He also flies to exotic places and parties with PG&E executives. And you wonder why pipes blow up and rates keep rising. By Rebecca Bowe** P12

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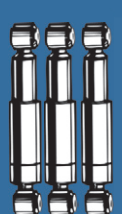
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Deregulating urban animal farming would create problems that multiply as the population of animals being farmed increases.

## EDITOR'S NOTES

**By Tim Redmond**
tredmond@sfbg.com

When Cornel West blasted President Obama May 16 in an interview with the website Truthdig, it set off a pretty wild debate on the left. For the most part, it's been more heat than light (imagine that happening on the left!), but it raises a crucial question about the role progressives play in the Democratic Party — particularly in the 2012 election season.

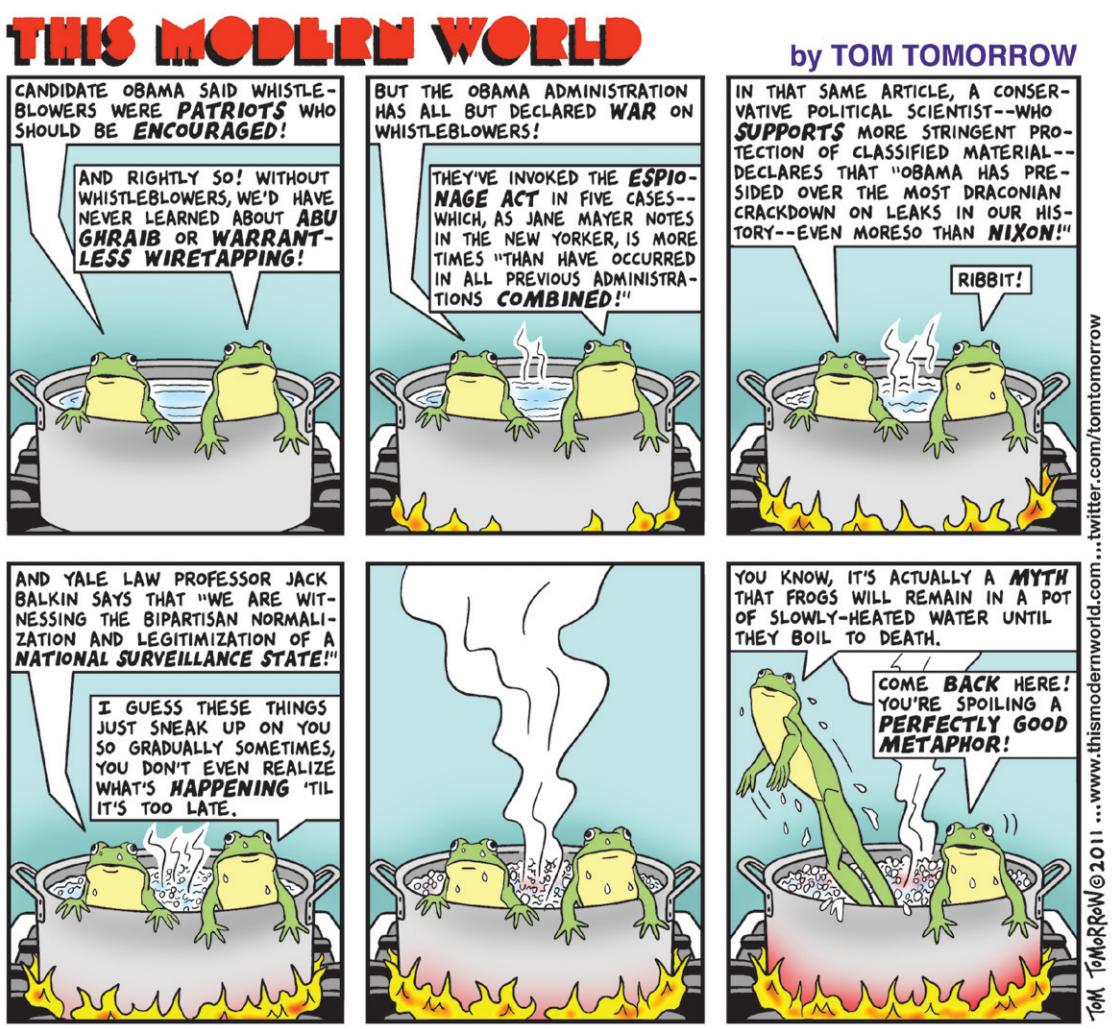
The best analysis so far comes from Robert Cruikshank, who writes for the blog Calitics. In a May 23 piece, he noted that the right keeps winning battles because the conservatives know how to play coalition politics:

"Conservative communication discipline is enabled only by the fact that everyone in the coalition knows they will get something for their participation.... Everyone knows they will get their turn. Why would someone who is primarily motivated by a desire to outlaw abortion support an oil company that wants to drill offshore? Because the anti-choicers know that in a few weeks, the rest of the coalition will unite to defund Planned Parenthood. And a few weeks after that, everyone will come together to appease Wall Street and the billionaires by fighting Elizabeth Warren. And then they'll all appease the U.S. Chamber by fighting to break a union."

Not so with the Democratic Party under Obama. The Wall Street Democrats (the neoliberals, the DLC types, and the power-at-any-price folks) get their way all the time. And those us of who consider ourselves part of the economic left (also known as progressives) not only get thrown under the bus — we see our existing gains rolled back, in exchange for nothing.

Sure, we all agree on a lot of social issues. The neolibs and the

CONTINUES ON PAGE 6 ››




# Lee needs to make a decision

**EDITORIAL** The moment Ed Lee accepted the job as interim mayor — with the strong support of former Mayor Willie Brown and Chinatown powerbroker Rose Pak — we knew that the word "interim" would soon be in play.

Lee promised he wouldn't run in November, and for some supervisors (particularly Sean Elsbernd, who nominated Lee) that was a deal breaker: Elsbernd told us he wouldn't vote for anyone who wanted to seek a full term. But immediately some of Lee's supporters began pushing him — quietly and not-so-quietly — to go back on his word and announce his candidacy.

Last week, a fake "draft Ed Lee" campaign emerged and got front-page treatment in the San Francisco Chronicle, despite the fact that it was orchestrated entirely by two political consultants. And word around City Hall is that Lee faces immense pressure to get in the race — and hasn't entirely ruled it out.

That's a problem. Lee is heading into a crucial budget season and will be negotiating with, and making deals with, a wide range of constituency groups. Everyone in town needs to know, now, what sort of mayor is running the show — a caretaker trying to get San Francisco through a rough time until a duly elected replacement can take office, or an ambitious politician looking at how to leverage this appointment into a four-year gig.

Lee has every right to run for mayor, and the filing deadline isn't until August. By law, and political tradition, he can wait until the last minute to tell the city how he plans to spend the fall. And the fact that he promised not to run shouldn't be an absolute bar: we never endorsed the idea of a caretaker mayor in the first place.

CONTINUES ON PAGE 6 ››

# On the chopping block in Oakland

**By Ian Elwood**

**OPINION** What exactly is on the chopping block in Oakland these days? If one proposal goes through, it could be a live animal's neck.

Oakland recently called for public input to clarify the urban agriculture language in its planning code. There are questions about the legality of activities such as growing and selling veggies from your urban farm, which could serve our community with nutritious, local, sustainable food. The current code is unclear on the legality of many of these things, so clarifying it to allow people to grow healthy, sustainable food is a positive step forward for the city's fight against food insecurity.

One small catch.

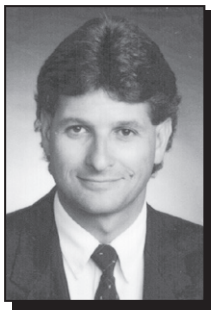
Among other things in a 73-page report titled "Transforming the Oakland Food System" is a proposal to deregulate raising and slaughtering animals. No distinction is made between urban plant farming and urban animal farming — but the difference between the two is as blatant as the sound each respective product makes when you chop its head off.

Deregulating urban animal farming would create problems that multiply as the population of animals being farmed increases. Consider the most popular animal kept among the new wave of backyard egg farmers: the laying hen.

A backyard chicken spends its first days in a factory farm hatchery, where it is packed up with other chickens and shipped to the buyer in a box with no food or water. About half the chicks are male, and thus worthless to a backyard chicken hobbyist. Many end

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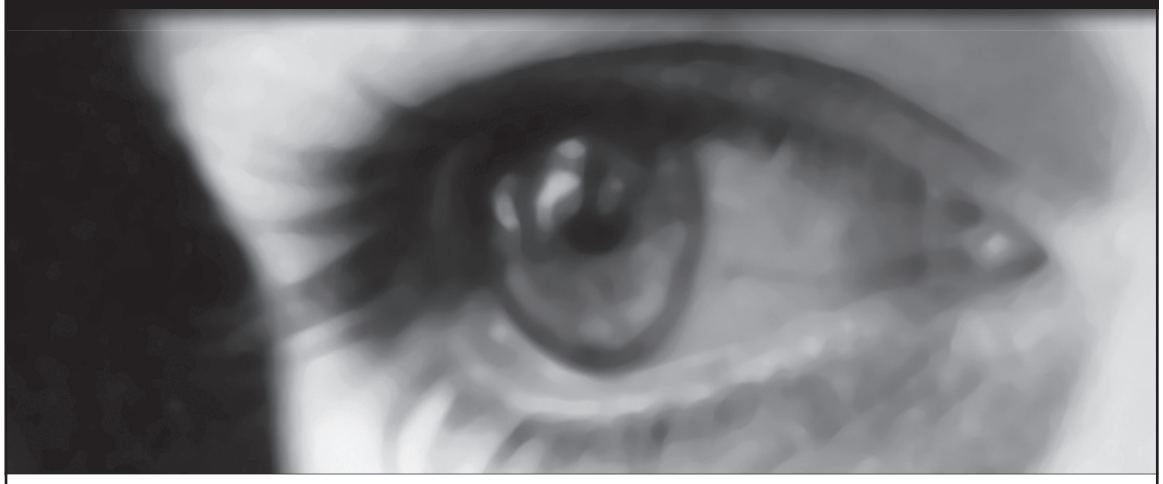





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## EDITOR'S NOTES

CONT»

progressives support abortion rights and gays in the military and, for the most part, same-sex marriage. We agree that evolution is science and creation is religion.

But on basic economic issues — who pays the taxes, who gets the money, military spending vs. education spending, radical inequality, concentration of wealth, corporate power — we might as well be on different political planets. And while we're the most active, hard-working members of the Democratic coalition, we get completely ignored on national policy.

Obama ought to be worried — not just by West's criticism (any president ought to expect some allies to be pissed off) but by the fact that he has created an unsustainable coalition. And some of the San Francisco politicians who call themselves progressives ought to be paying attention too: When your political partners get nothing, they eventually walk. **SFBG**

## LEE

CONT»

What if Lee does a great job? What if the voters overwhelmingly want him to stick around? Why should that be off the table?

Still, this waiting game and this ongoing round of rumors and back-room discussions isn't good for the city. If Lee wants to run, he needs to announce it now. If he's not going to run, he needs to tell everyone — starting with Brown, Pak, and his other top backers — that he's simply not going to do it, that he's not changing his mind, and that they have to stop pushing him and making noise about it.

There are other candidates in the race, some directly involved in making city policy. When Sup. David Chiu talks about his budget priorities, we know exactly whom we're dealing with — a board president who wants to be mayor. When City Attorney Dennis Herrera takes on the tricky job of running for mayor while serving as an impartial city legal officer, we know what the conflicts are. It's not fair to them, or to anyone else, to be dealing with a mayor who may have secretly promised his supporters (who are also players and lobbyists at City Hall) that he's getting into the race.

Lee may be personally undecided — but he can't manage the city this way. He has to give San Franciscans a straight, and final, answer: is he running or not? Otherwise all these behind-the-scenes whispers, involving some very shady political operators, will fatally undermine his credibility. **SFBG**

## OP-ED

CONT»

up at Oakland Animal Services, where they are euthanized.

New chicken hobbyists are often surprised that veterinary bills for a single chicken can average $300 a year if ailments are treated properly rather than ignored. These "free" eggs now are very expensive. Chicken food and poop attracts rodents, which causes complaints to the Health Department. After two years, the hen is "spent" and no longer gives eggs. And what to do with Chicken Little when she stops laying?

Picture a warm Saturday afternoon in mid-May. You are sitting on a lawn chair unwinding from a long week at work. Then you are jolted out of your chair — your lemonade spilling down the front of your shirt.

It's the sound of a hen on the other side of the fence suffering a botched hatchet job. "Squaaaawwwkkk!" Welcome to Oakland — the slaughterhouse with glass walls.

According to according to a 2006 Oakland Food System Assessment by the Mayor's Office of Sustainability, approximately 9,000 acres are needed to feed 30 percent of Oakland's population using vegetable-based farming. But once you include urban meat with your veggie garden, the land needed to feed that same 30 percent of Oakland residents explodes to 19,000 acres. So if all our potential land can only provide 30 percent of our food, do we really need to create more meat, eggs and dairy?

Chickens, goats and rabbits make great companions. But for growing sustainable, local and organic food, let's tell Oakland loud and clear: think about chard instead. **SFBG**

*Ian Elwood is an animal rescuer and volunteers with Harvest Home Animal Sanctuary, the Central Valley Chapter of House Rabbit Society and is a former volunteer at Oakland Animal Services. He also works a day job as Web producer at International Rivers.*

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# Fatal stance

## As the D.A.'s race heats up, the death penalty emerges as a big issue

**By Sarah Phelan**
sarah@sfbg.com

Ever since Mayor Gavin Newsom appointed Police Chief George Gascón district attorney in January — when Gascón said he was "not categorically opposed to the death penalty and would consider it in appropriate cases" — capital punishment has become a big issue in a town where the last death penalty case was in 1989.

Gascón is running against former San Francisco Police Commissioner David Onek, who is the founding director of the Berkeley Center for Criminal Justice and has consistently promised since entering the race last summer that he will not seek the death penalty.

Both men also face a serious challenge from Alameda County Deputy D.A. Sharmin Bock, who opposes capital punishment but won't categorically state that she would never seek it, as former DAs Kamala Harris and Terence Hallinan both did while running for office.

Bock said that Harris eventually formed a committee to review each capital case but never filed for the death penalty, including in the 2004 murder of San Francisco police officer Isaac Espinoza, the same approach Bock would take. But she doesn't think it's legally wise to make a categorical statement opposing the death penalty, saying it could be challenged in court, as some attorneys tried to do with Harris.

"But capital punishment is unjust, and can say that categorically," she said.

In the week since Bock's May 17 campaign launch, Gascón challenged her credibility on the issue by noting that Bock used the threat of the death penalty to secure a guilty plea from a sexual predator who tortured and killed women in Alameda County last year.

But Bock used that case to draw a distinction in their positions on the issue, telling us, "George Gascón says he'd use it for the most heinous cases, and I've seen the most heinous cases and I haven't use it," Bock said, emphasizing that she's the only prosecutor in the race.

In a May 1 Chronicle op-ed, Gascón tried to neutralize Onek and those opposed to the death penalty by noting that he also has "serious misgivings" about capital punishment, including the potential for wrongful convictions, the disproportionate application on racial minorities, the roller-coaster the victims' families endure as they wait decades for closure, and the financial impact on an already overburdened justice system.

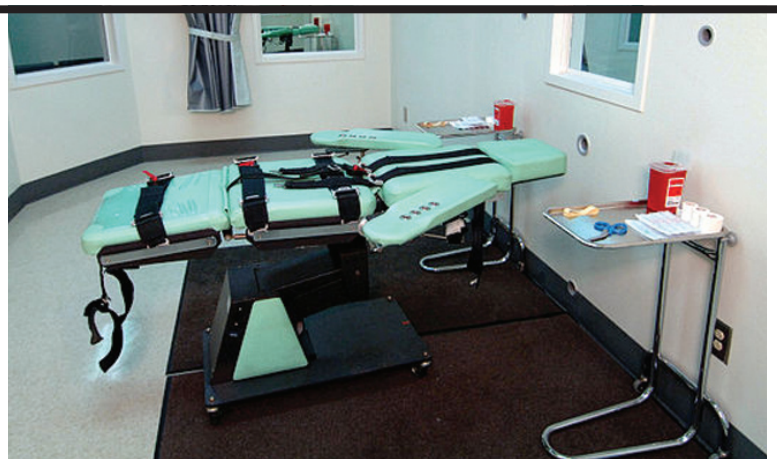
But Gascón also tried to hide behind the "death penalty is state law" defense, even though prosecutors have extensive discretion in such matters. "Rather than refuse to enforce our laws, I believe the more appropriate approach is to accept the law and work to change it," Gascón wrote. "I don't believe district attorneys should be allowed to supplant the views of the state with those of their own."

Bock criticized Gascón's deferential stance, which was in sharp contrast to Sheriff Mike Hennessey, who recently announced that he will stop cooperating with federal immigration officials and start releasing undocumented immigrants jailed for minor offenses before they can be picked up for deportation, to comply with San Francisco's sanctuary ordinance.

Gascón appeared to be trying to cast his position as a courageous stand. "Some have given me the political advice to simply say I will not seek the death penalty in San Francisco," he wrote. "While I am not prepared to say that at this time, I can say that I do intend to be a district attorney committed to San Francisco values."

And he promised that if he believes a case merits the death penalty, he would seek the advice and counsel of a panel of local prosecutors. "Ultimately, the decision will always rest on my shoulders, and it is a decision that I will not take lightly," Gascón wrote.

But Onek accused Gascón of giving a politician's answer. "Gascón is trying to have it both ways," Onek told the Guardian. "The voters have the right to hear a clear answer to a fundamental question. And my answer is clear — I will not seek the death penalty in San Francisco and I will continue to work to change the law statewide. To me, it's a yes or no question, and I won't seek it. Period."



**Capital punishment is becoming a bigger issue in San Franciso and statewide.**

Onek says his stance is informed by his belief that the death penalty solves nothing. "It doesn't make us safer; it's not fair and equitable; and it wastes enormous resources," he said. "We are much better off spending our precious resources on things that actually make us safer, like more cops on the streets, more programs in our communities, and better services for victims."

Gov. Jerry Brown made a similar comparison last month when he canceled a $356 million project for a new death row at San Quentin. "At a time when children, the disabled, and seniors face painful cuts to essential programs, the state of California cannot justify a massive expenditure of public dollars for the worst criminals in our state," Brown said.

A recent David Binder research poll found 63 percent support statewide for commuting all of the 700 sentences of California's death row inmates to life in prison without parole and requiring them to pay restitution to the victims' families, while 70 percent of Bay Area voters support the plan, which would save the state $1 billion over five years.

At a May 18 panel discussion on the death penalty, Public Defender Jeff Adachi's criminal justice summit offered panel moderator Matt Gonzalez, a chief attorney in Adachi's office, a timely opportunity to grill Gascón about his death penalty stance.

"Folks felt it might be a step backward," Gonzalez said, noting that former D.A. Terence Hallinan pledged not to seek the death penalty when he ran for reelection in 2000, and Harris followed suit when she first ran for district attorney in 2003. "So — are you pro death?" Gonzalez asked.

"No, but I am a public official," Gascón replied, even as he repeated his misgivings about the death

CONTINUES ON PAGE 10 ››

### GUARDIAN TAKES SEVEN AWARDS

The Bay Guardian won seven awards, including the top prize for overall excellence, at the Peninsula Press Club awards dinner May 21.

The overall excellence award cites the Guardian as the best non-daily paper in the region. The San Francisco Business Times was second and Central City Extra placed third.

Steven T. Jones won a first place award in the Specialty Story category for his report "Marijuana goes mainstream." Jones and Rebecca Bowe shared top honors in the News Story category for "Buying power," a report on corporate corruption. Tim Redmond won first place in the Political Column category and third place for editorial writing.

Bowe and Alex Emslie took third place honors in Breaking News for their report on the BART Police killing verdict. Redmond and Rula Al-Nasrawi shared second place in that category for "Mysteries of the death-drug scramble."

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# The death drug dealers

## DEA launches criminal probe into states that illegally imported execution drug

**By Tim Redmond**
tredmond@sfbg.com

The federal Drug Enforcement Administration is conducting a multistate criminal investigation into the actions that prison systems have taken to obtain a death drug no longer produced in the United States, documents obtained by the Guardian indicate.

The documents don't reveal the specific targets of the investigation, but federal agents have seized drug shipments in Alabama, Georgia, Kentucky, South Carolina, and Tennessee and are apparently also looking into drug procurement policies in California, Arkansas, Alaska, and Arizona.

The states have been scrambling to obtain sodium thiopental, a drug used in executions, after the lone American manufacturer, Hospira Corp., stopped producing it last year.

Georgia and Arizona both received shipments of the drug from Dream Pharma, a British wholesaler that, according to the Associated Press, "shares a building with a driving school in a gritty London neighborhood."

In October 2010, the California Department of Corrections and Rehabilitation sent agents on a secret mission to get some of Arizona's supply. The agents drove under cover of night to the Arizona state prison in Florence, where at midnight the warden handed them 12 grams of thiopental, enough for an execution.

The state later ordered 521 grams — far more than the state could possibly use in the next few years — from Archimedes Pharma, also a British supplier.

Several other states, including Georgia, obtained the drugs from a different British supplier, Link Pharmaceuticals. According to the Associated Press, Nebraska's supply was imported from India.

Most of the states imported the drugs without the proper DEA paperwork, a federal crime, the documents show.

Sodium thiopental is part of the three-drug mix used for lethal injections in most states that allow capital punishment. It renders the subject unconscious before the other drugs stop the heart and lungs from operating.

If the drug isn't effective — that is, if it's an improper formulation or an off-market product that doesn't meet U.S. standards — the condemned inmate could suffer horrible pain, something the U.S. Supreme Court has made clear is not legally tolerable.

The drug isn't often used in hospitals; it has been replaced by other drugs. And California had to put all of its executions on hold last fall when the state's last batch expired.

The documents are the latest released as the result of a federal lawsuit filed by the ACLU of Northern California and the Guardian seeking access to all records related to the import of the death drug. Last week the DEA released 71 pages of documents, but withheld 160 pages, justifying the withholding by saying that some of the records are part of an ongoing criminal investigation.

A May 16 letter from Katherine Myrick, the DEA's chief Freedom of Information Officer, states that there are "two active investigations" and that release of the records could "reasonably be expected to interfere with enforcement proceedings." The documents reveal how desperately state prison authorities were trying to find a way to procure the drug — and how concerned the DEA was about importing a controlled substance by agencies that had no medical or research functions.

Among other things, they show that the Obama administration was taking an active role in the process: "The White House is involved and is trying to sort things out," a Nov. 11, 2010 memo from the Office of Diversion Control states.

Another Nov. 11 memo notes that "states have been importing the lethal drug regimen from England ... the U.K. has written the State Department (and the FDA?) asking the U.S. to end the importation of the drug, which is being used in lethal injections."

A Nov. 9 memo notes that "FDA is concerned about importation of non-FDA approved sodium thiopental used for executions ... Safety, efficacy and indication are FDA issues. So is the matter of off-label use (which was also brought up)."

The memo from the Liaison and Policy Office explains that the "DEA requires a valid DEA registration as an importer and a properly executed declaration in order to import controlled substances."

A Nov. 12 memo confirms that "only two import declarations have been filed for sodium pentothal" — meaning that all the other states obtained their supplies illegally. The identity of the two states is blacked out.

Arizona has an execution date set for May 25, and Nebraska has an execution scheduled for June 14. But the documents are so heavily redacted, and so many pages are missing, that it's impossible to tell exactly which states are doing what — and whether any of the upcoming executions would be using illegally obtained drugs.

"The DEA is making it impossible to know whether the states are complying with the law and whether DEA is fulfilling its obligation to enforce our nation's drug laws," said Natasha Minsker, death penalty policy director for the ACLU of California. "Importing sodium thiopental without informing the DEA is a crime. We now know the DEA was poised to go into the Arizona Department of Corrections and seize their drugs, as they did in Georgia, but for some unknown reason they did not. Why did the DEA seize drugs in some states but not others?"

Calls and e-mails to the California Department of Corrections seeking information on whether the department is the target of a federal investigation were not returned. **SFBG**

## Death penalty CONT»

penalty, including the fact that 62 percent of those on death row are minority populations, especially from African American and Latino communities.

The panel also provided a chance to see Gascón debate exonerated death row inmate JT Thompson, watch American Civil Liberties Union of Northern California attorney Natasha Minsker explain why the death penalty system is dysfunctional, and witness former San Quentin prison warden Jeanne Woodford describe how the impacts of the four executions that she reluctantly oversaw motivated her to sign on as director of Death Penalty Focus, a nonprofit dedicated to abolishing capital punishment.

"Who is responsible for the prosecutors that go bad?" asked Thompson, an African American man who spent 14 years on death row in Louisiana, and another four facing life without parole, because a prosecutor suppressed exculpatory evidence.

"When I was sentenced to death in 1985, for a crime I didn't commit, I thought this would be rectified right away. But it took 18 years, and I watched 12 inmates being executed while I was there," Thompson said, noting that he was holed up 23 hours a day.

Gascón said he would terminate prosecutors who withheld exculpatory evidence, but said he didn't know if he could charge them with murder.

Thompson, founder of the New Orleans-based nonprofit Resurrection after Exoneration, argued that the debate needs to be recast from its current public safety frame.

"People need to be asked, 'Under what conditions do you support giving the state the right to kill you?' " Thompson said.

Woodford recalled how she got sick after the last execution she presided over. "I focused on what my responsibility was. But in hindsight, I realize it had had much more of an impact," she said. "These executions happen in California at least 20 years after the crime. And they don't bring victims back."

Minsker noted that 16 states do not have the death penalty, and that every day brings people closer to ending the practice in California. "People once thought opposing the death penalty would end political careers, but Kamala Harris showed that it is no longer a liability," she said.

Reached by phone after the debate, Onek said ending capital punishment makes sense morally and financially. "We would have $1 billion to invest in things that actually make us safer," Onek said. "The D.A. is given discretion around requesting the death penalty, and I will use my discretion to reflect San Francisco values. That's why people in the trenches working on these issues, including Jeanne Woodford, support me in this race." **SFBG**

## ALERTS

**By Jackie Andrews**
alert@sfbg.com

### WEDNESDAY, MAY 25

**The true cost of Chevron**
Join the global resistance movement against Chevron's callous methods of operation and confront the oil giant at its annual shareholders meeting. Representatives from communities that have suffered the dire impacts of the company's reckless pursuit of profits will be on hand to testify, including Humberto Piaguaje of the Amazon Defense Coalition in Ecuador and Elias Isaac of the Open Society Initiative in Angola.
7–11 a.m., free
Chevron's World Headquarters
6001 Bollinger Canyon Road., San Ramon
www.truecostofchevron.com

**Fundraiser for at-risk youth**
The John Burton Foundation for Children Without Homes hosts this food truck fundraiser to support former foster youth in their pursuits of higher education. The event features tastings from favorite local food trucks, breweries, and wineries, as well as live music and a silent auction.
6–9 p.m., $150
Herbst Pavilion, Fort Mason
Buchanan and Marina, SF
(415) 348-0011
www.brownpapertickets.com
www.johnburtonfoundation.org

### FRIDAY, MAY 27

**Critical Mass**
Take part in this peaceful, leisurely bike parade that follows no set route and obeys no traffic laws or authorities except yielding to pedestrians and emergency vehicles.
6 p.m., free
Justin Herman Plaza
Market and Embarcadero, SF
Facebook: SF Critical Mass

### SATURDAY, MAY 28

**Sit-in against violence and intolerance**
In response to the brutal beating of a transgendered woman in a Maryland McDonalds, where employees filmed and heckled the incident, demonstrations have been organized around the country. Attend this peaceful sit-in to help spread the message that the franchise needs to update its polices and employee training.
10 a.m.–1 p.m., free
McDonalds
5454 Mission, SF
inoculatedcityblog@gmail.com

### SUNDAY, MAY 29

**Library fundraiser**
Help raise funds for the Niebyl-Proctor Library, whose goal is to preserve the history of radical politics, labor movements, and social struggles with a book sale featuring a good selection of novels, poetry, art, pamphlets, and books, including selected works by Marx, Lenin, and Mao
10 a.m.–2 p.m., free
Niebyl Proctor Marxist Library
6501 Telegraph, Oakl.
(510) 595-7417
www.marxistlibr.org

### TUESDAY, MAY 31

**Talkin' Trotsky**
This is first session of a 12-week course to discuss Leon Trotsky and the concept of "Permanent Revolution," including workers' power, internationalism, and social transformation.
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# Power to the powerful

## PG&E's proposed rate increase would hurt conservation and the poor

**By Asaf Shalev**
news@sfbg.com

On Thursday, May 26, the California Public Utilities Commission is set to vote on changes to the electricity rates of Pacific Gas and Electric Co. customers. Currently two proposals are on the table, and consumer advocates characterize the better one as merely the lesser of two evils.

At its last meeting on May 5, the commission approved a requested 8.1 percent increase in the total amount of money PG&E will collect from its customers in 2011. The $454 million revenue increase is supposed to account for costs accrued by the company's spending on infrastructure.

The big question that remains is how the increased burden will be divided among customers, or more precisely, what class of customers will see a bump in their monthly bill. The price of electricity in California is regulated by a tiered structure, meaning the less you use, the less each kilowatt of power costs you. In this way, higher usage customers pay above-cost prices for power, subsidizing users who conserve and those enrolled in the energy discount program.

Under both proposals, the rates would be moving away from that structure. Their description summarizes the new structure this way: "Lower-usage customers will incur higher rates offset by reductions in higher usage customer rates." Critics said the proposal hurts conservation and the poor.

"The policies are going to hurt low-income household in a time when low-income households can't take any more hurting," said Stephanie Chen, senior legal counsel for the Greenlining Institute.

One of the proposals is especially detrimental to the 20 percent of PG&E customers who use the program known as California Alternate Rates for Energy (CARE) to afford their bills. If approved by the commission, PG&E would introduce a new fixed monthly fee. CARE customers would have to dish out an extra $2.40 every month and everyone else would pay $3.

The effect can be acute for households on fixed incomes, which is why Matt Freedman, staff attorney from The Utility Reform Network (TURN) said, "Our top issue is killing the customer charge."

He is confident in his case against the customer charge and says he is supported by California laws that limit how much the rates of low-income consumers can go up. The law is meant to keep prices stable for the poor, which TURN said it will defend.

"We are prepared to sue the commission if they adopt the customer charge," Freedman said. "We are prepared to fight."

Although protecting vulnerable consumers is at the top of the agenda of many consumer advocates, there are other reasons to oppose PG&E's new rate scheme. "If your bill gets lower all of sudden for using the same amount of power, you are not going to conserve," Chen said, referring to the how high-usage customer may respond to their new bills.

PG&E failed to reply to Guardian phone calls, but public comments by the energy giant elucidate the push for a change to customer rates. The company cited the "historical context" of more than 10 years of frozen rates for low-income customers.

Melissa Kasnitz, a spokesperson for Disability Rights Advocates, said the data from PG&E indicates that many households already on the lowest rungs of the economic ladder are teetering on the brink of disconnection. She called the historical context of frozen rates a "meaningless abstraction" given the hardship those households will face.

Even more alarming is that PG&E sees the proposed change to the rate structure as a "continuing movement toward a cost-based framework for [rates]." California law, however, says that the guiding principle for determining rates should be accessibility and conservation, not simply cost. But that could change under Senate Bill 142, a bill introduced by state Sen. Michael Rubio's (D-Bakersfield) that would more directly link utility rates to the costs of generating power. SFBG

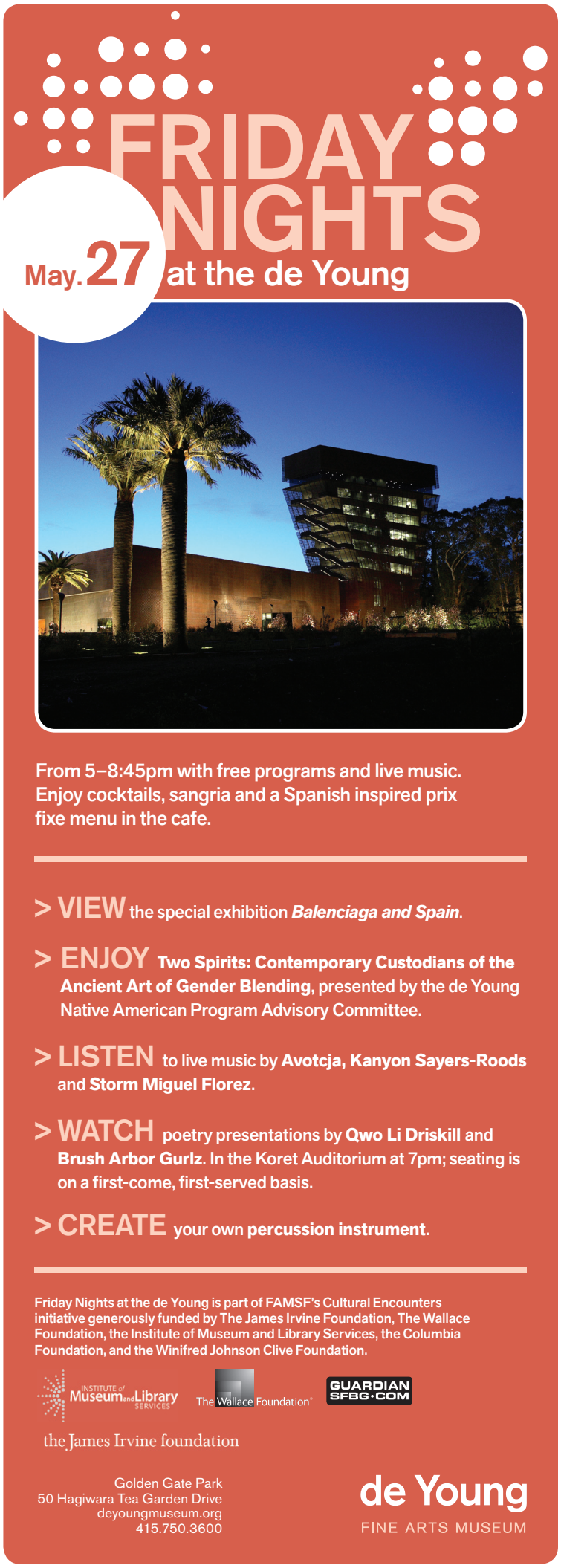












# The secret life of Michael Peevey

## California's top energy regulator rolls with power company executives behind the scenes

**By Rebecca Bowe**
rebeccab@sfbg.com

Inside a legislative hearing room at the state capitol, things were beginning to get uncomfortable. Roughly five weeks had passed since a Pacific Gas & Electric Co. pipeline explosion killed eight and leveled an entire San Bruno neighborhood, and this California Senate committee hearing was an early attempt to get answers.

San Bruno residents who lost loved ones in the deadly explosion huddled in the front row, their eyes fixed on company representatives and agency bureaucrats as they spoke. At the back of the room, a band of immaculately dressed PG&E executives and utility lawyers sat clustered together.

Richard Clark, director of the consumer protection and safety division of the California Public Utilities Commission (CPUC), fielded questions from visibly frustrated state legislators. Sen. Dean Florez (D-Shafter) wanted know why the CPUC hadn't done anything when PG&E ignored an impaired section of the ruptured pipeline even after it was granted $5 million to fix it.

"Did the PUC do any accounting when you gave them $5 million?" Florez demanded. "Do we just give them money and cross our fingers and hope they fix it? Is that what we do? Until some terrible tragedy occurs?"

Sen. Mark Leno (D-San Francisco) said the CPUC needed to step it up and start practicing serious hands-on oversight. He recalled a tragedy that occurred in 2008 when a gas leak in Rancho Cordova triggered a pipeline explosion, killing one person and injuring several others. Although an investigation determined that PG&E was at fault, the CPUC hadn't yet gotten around to fining the company.

"We've got a pattern here," Leno said. "And we're not doing anything differently."

Less than three weeks after CPUC staff members were grilled in Sacramento, Michael Peevey — president of the CPUC and the top energy official in the state — boarded an airplane for Madrid. He was embarking on a 12-day travel-study excursion, with stops in Sevilla and Barcelona, sponsored by the California Foundation on Energy and the Environment (CFEE).

Peevey's wife, California Sen. Carol Liu (D-Glendale), was along for the trip. So were two other state senators, several members of the state Assembly, CPUC commissioner Nancy Ryan, and a host of representatives from the energy industry. The group included executives from Chevron, Mirant (now GenOn, the owner of the Potrero power plant), Covanta Energy Corporation, Shell Energy North America, and engineering giant AECOM. High-ranking executives of the state's investor-owned utilities also participated, including Fong Wan, the senior vice president of energy procurement for PG&E.

Although strict rules normally govern commissioners' interactions with parties that have a financial stake in the outcomes of commission rulings, there wasn't anything especially unusual about Peevey traveling internationally with a group that included representatives from the same companies his regulatory commission oversees. CFEE trips happen every year. The nonprofit has footed the bill to fly groups of regulators, legislators, and utility executives to prime vacation destinations like Italy, Brazil, and South Africa in recent years, excursions organizers say are critical for educating top-level stakeholders about worldwide best practices for sustainable systems. However, groups such as The Utility Reform Network (TURN) have decried CFEE trips as "lobbying junkets."

As PG&E and the CPUC both work to win back the public's confidence after their latest deadly failure, it's worth analyzing whether their relationship — shaped by vacations together at exotic locales — has grown too cozy.

### THE BUDDY SYSTEM

CFEE isn't the only nonprofit that regularly flies Peevey overseas for green travel tours with high-ranking utility executives, and the 12 days he spent in Spain wasn't the only time he spent away from official duties and in the company of the corporations his commission regulates.

These controversial getaways are just a small part of Peevey's involvement with private-sector interests. He also chairs the board of a nonprofit investment fund created as part of a $30 million settlement agreement with PG&E. Called the California Clean Energy Fund, it funnels money into private venture-capital funds that invest in green start-ups, plus a few companies in the fossil-fuel sector.

While legislators have voiced frustration that lax CPUC oversight of PG&E on pipeline-safety issues opened the door to disaster in San Bruno, inside observers are critical of the outright favors Peevey has granted utilities, such as guaranteeing an unprecedented, higher-than-ever profit margin for PG&E as part of the company's 2004 bankruptcy settlement.

The CPUC is set up to perform as a watchdog agency, yet social and professional ties running deep within California's insular energy community mean regulators sometimes run in the same circles as the executives who answer to them, making for cozier relationships than the general public might anticipate. It's an old-fashioned insider game that one longtime observer wryly characterizes as "the buddy system." But the buddy system can bring consequences.

As the public face of the CPUC, Peevey repeatedly has been thrust into the spotlight. He has absorbed advocates' concerns about pipeline safety, rising electricity rates, SmartMeters, missed targets for energy efficiency, and municipalities' David-vs.-Goliath battles with PG&E to implement community choice aggregation (CCA), to name a few. He's a magnet for public scrutiny while occupying the center seat at commission meetings, but Peevey's behind-the-scenes engagements with private-sector organizations bent on shaping statewide energy policy demonstrate how power is wielded in California's energy world, a system in which regulators seem to be partnering with utilities rather than policing them.

Based at Pier 35 in San Francisco, CFEE's board of directors is composed of a small group of officers, plus a long list of members who hail from some of the most prominent businesses nationwide. Shell, Chevron, J.P. Morgan, Goldman Sachs, AT&T, and PG&E all hold positions on CFEE's membership board, and each entity chips in to fund the foundation's activities and travel excursions.




**Michael Peevey, California's top utility regulator, attended several trips last year with utility executives.**
GUARDIAN PHOTO BY LUKE THOMAS

The group also includes representatives from labor organizations like the International Brotherhood of Electrical Workers and mainstream environmental groups such as the Natural Resources Defense Council. Among the emeritus members of CFEE's governing board are some high-ranking figures, such as CIA director-turned-Pentagon boss Leon Panetta. CFEE received $45,000 in donations from PG&E in 2009 (the most recent year available) and was granted similar amounts in prior years.

CFEE spokesperson P.J. Johnston, the son of former state senator and CFEE officer Patrick Johnston and the press secretary under former Mayor Willie Brown, described the trips as valuable opportunities for top-level stakeholders to gain insight on best practices and engage in noncombative dialogue on key issues.

"The idea for us was that it made sense to have someplace where it was nonconfrontational to engage in policy, work-type discussions," Johnston explained. He added that the trips are "all about policy, on the 30,000-foot level," and emphasized that discussions aren't about specific decisions pending before the CPUC.

Loretta Lynch, a former president of the CPUC who brought a reformist spirit to the agency and was never shy about rebuking utilities, is skeptical of CFEE's stated program goals. When she was first appointed to the commission, Lynch said, CFEE contacted her to ask where she wanted to travel. If the trips are arranged to fly regulators to destinations they've been itching to visit, she reasoned, must-see green innovations probably aren't dictating the itineraries. "To me," Lynch said, "they don't have anything to study in mind."

### "PARTYING WITH THE JUDGE"

The CFEE trip to Spain included a briefing on developing wind energy from AES, a company working on wind and solar development in California that also operates polluting, gas-fired power plants in Huntington Beach, Long Beach, and Redondo Beach. There was a round table on solar energy featuring a presentation from the Independent Energy Producers Association, a trade group that regularly files petitions and comments on CPUC proceedings. The trip included a tour of a desalination plant, a talk from the president of the Madrid Chamber of Commerce, and discussions about California's energy market. Scheduled activities ended by midafternoon on some days, and the itinerary left a Friday afternoon, Saturday, and Sunday in Sevilla wide open.

Asked to comment on concerns about inappropriate lobbying, Johnston said: "We're not guarding against anyone's potential behavior any more than we would be on the streets of Sacramento. We're not setting ourselves up as the guardians. We're not facilitating that, per se, either." He added, "I realize there are critics of any kind of travel and any kind of commingling. But it is wise for us not to close our eyes to the rest of the world, and there's not a great appetite for spending taxpayer money on these trips."

Yet Lynch countered that there is an important distinction between the roles of Sacramento legislators

and that of utility commissioners. "Regulators are not legislators," Lynch said. "They're more like judges. Their decisions have the power of a judge's decision." By inviting commissioners along on these lavish getaways, she said, "it's as if you're partying with the judge."

Mindy Spatt, a spokesperson for TURN, echoed Lynch's concerns. "These ostensibly educational trips are essentially lobbying junkets, where utilities ... wine and dine legislators," Spatt said. TURN raised the issue several years ago, she said, when Peevey joined a CFEE trip attended by a representative of Southern California Edison "just coincidentally at the exact same time that he was penning an alternate decision in Edison's rate case." She added: "In TURN's perspective, the commissioners need to be more in touch with what actual utility customers are experiencing, rather than in touch with the top restaurants in Brazil."

While Peevey is only one of a host of officials who attend CFEE trips, he has more than just a casual tie to the nonprofit. From 1973 to 1983, he served as president of the California Coalition for Environment and Economic Balance (CCEEB), an organization CFEE grew out of and whose membership shares some overlap with CFEE.

Based in San Francisco, CCEEB was founded by Edmund G. "Pat" Brown (Gov. Jerry Brown's father) in 1973. CCEEB backed a late-1970s proposal to construct a series of nuclear power plants along the California coastline. More recently, the group honored BP with a 2009 award for environmental education — shortly before the company and lax federal regulators were responsible for the worst oil spill in U.S. history.

## A YEAR IN THE LIFE

Spain wasn't the only country Peevey jetted off to with complimentary airfare in 2010. According to a Form 700 filing with the Fair Political Practices Commission, he also traveled to Germany from Aug. 1–5 for a sustainable energy study tour organized by the Energy Coalition. Joining that trip were representatives from investor-owned utilities PG&E, Southern California Edison, and Sempra, plus various city officials and energy experts from the Swedish Energy Agency.

The group stayed at the Radisson Blu Berlin Hotel, which is famous for its AquaDom. "Standing at 25 meters high, it is the world's largest cylindrical aquarium containing 1 million liters of saltwater," according to the hotel website. All Radisson Blu Berlin guests have free access to "the hotel's well-being area," called Splash, which features a pool, sauna, steam bath, and fitness room.

Based in Irvine, the Energy Coalition's Board of Directors is chaired by Warren Mitchell, a retired chair of the Southern California Gas Co. and San Diego Gas & Electric Co.. Another director is a utility lawyer who also sits on the board of directors of the Northeast Gas Association, a consortium of natural gas companies in the northeastern U.S.



**The San Bruno pipeline explosion has caused legislators to question the CPUC's oversight of PG&E.**
PHOTO BY ANDREW OH

Founded in the late 1970s by John Phillips to get large businesses to reduce energy consumption in partnership with utilities, the Energy Coalition has arranged excursions for years to bring energy regulators, city officials, and utility executives to Sweden (where Phillips' wife was born) to exchange ideas on energy issues. The nonprofit organizes an annual summit called the Aspen Accord, "an energy policy forum where cities, utilities, regulators, and end-users collaborate to identify problems and propose solutions to our most pressing energy issues," according to a 2009 tax filing. While it used to be held in Aspen, Colo., the most recent Aspen Accord was held at San Francisco's Westin St. Francis. Peevey gave introductory remarks, and the conference featured talks from PG&E, among others.

Craig Perkins, executive director, told the Guardian that the Aspen Accord and study trips are designed to create a venue for major stakeholders to arrive at outside-the-box solutions. "What we try to do is get everybody out of their comfort zone, if you will — that's the best way to support more creative thinking," he said. Official regulatory proceedings are "so rigidly legalistic and bureaucratic that it almost prevents any creative thought from happening," he added. "We're not in San Francisco, we're not in Sacramento, we're not in corporate offices — let's just talk about these really big issues, and really big challenges."

The Germany tour included meetings with the Berlin Energy Agency, talks about climate policy, and a tour of an eco-community in Freiburg. Perkins said utility companies must to pay their own way on the trips, but costs are covered for governmental officials.

An Energy Coalition tax filing reveals that board members receive a monthly retainer of $1,000, quarterly meeting fees of $1,000, plus $500 for each board committee meeting. Teleconferences also result in $500 meeting fees.

Several years ago, the Energy Coalition partnered with PG&E to create the Business Energy Coalition, which paid businesses including Bank of America and the Westin St. Francis $50 per KW of energy savings for banding together to reduce energy during peak load hours. According to a tax filing, total annual Energy Coalition revenue dropped from $10.7 million in 2008 to $3.75 million in 2009 "due to large revenue receipts for participant incentives" for the Business Energy Coalition program, as "revenues were used for direct pass-through payments to program participants and contractors."

In 2006, according to a CPUC filing, PG&E paid the Energy Coalition $227,373 for unspecified consulting services.

In addition to the $8,880 trip to Spain (comped), and the $6,583 trip to Germany last year (comped), Peevey's 2010 disclosure form shows that he also went to Australia May 14-19 to participate in a conference hosted by the Sydney-based Total Environment Center called "Smart Metering to Empower the Smart Grid" ($12,577, comped). And while it doesn't show up on his FPPC filing, an agenda for CFEE's Energy Roundtable Summit from Dec. 9-10 at the Carneros Inn in Napa lists Peevey as a participant. A glance through past filings suggests that 2010 was no anomaly; it's a typical year in the life of a jet-setting utilities regulator.

## GREEN CAPITALISM

Peevey once served as president of the Southern California Edison, an investor-owned utility, and was president of NewEnergy, Inc., an electricity company that later was sold to Williams Energy. Yet his professional image is that of a forward-thinker on climate change. According to a bio on the CPUC website, he's received awards for achievements on green and sustainable energy from various organizations throughout California.

In 2005, speaking in Berkeley at an annual conference for the California Climate Action Registry, Peevey touted a list of his accomplishments on sustainable energy. "My final example of PUC actions on climate change is related to PG&E's bankruptcy," he said. "When they emerged from bankruptcy last year, one of many conditions of our support for their reorganization plan was that they create a $30 million Clean Energy Fund, devoted to investing in California businesses developing and producing clean technologies."

What Peevey didn't mention is that he chairs the board of directors of that fund. As a "nonprofit venture capital fund," the obscure, San Francisco-based CalCEF sounds like an oxymoron. Based on the terms of the PG&E bankruptcy settlement, it's governed by a nine-member board consisting of three CPUC appointees, three PG&E appointees, and the rest selected jointly by the CPUC and PG&E appointees. Other board members include past PG&E executives, a former member of the California Energy Commission, and a former chair of the board of governors of the California Independent System Operator (Cal-ISO), the body that ensures statewide grid reliability and blocked the closure of the Mirant Potrero Power Plant for years.

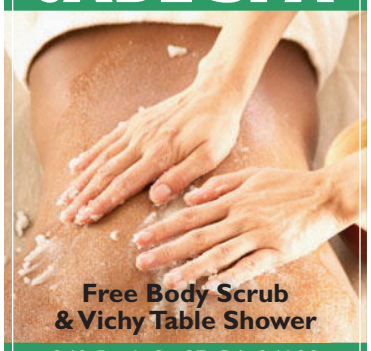
The nonprofit's stated mission is to catalyze clean energy investment to aid in the state's transition away from fossil fuels. CalCEF president Dan Adler described it as a sort of seasoned guide for fledgling green companies that might otherwise fail to navigate the murky, complicated clean-energy sector. CalCEF is in a position to usher start-ups toward success with a combination of funding, networking, and insider wisdom on state energy policy.

Among the challenges that the clean-energy sector faces, Adler said, are the utilities themselves. "They are effectively monopoly, or oligopoly, controllers of the energy industry," he said. "And they don't like outside innovation coming and disrupting their work process or their relationship with their customers."

CalCEF aims to guide the finance community "to be partners with what public policy is doing around clean tech and clean energy," Adler went on. "There's a tremendous amount of money to be made, but there's also a lot of opportunity for money to be wasted. If you don't have a private-sector investment community that understands these rules and can put their money alongside these rules in a collaborative framework, we're very unlikely to achieve the really aggressive energy targets that California has set."

Yet as one skeptical energy insider noted, "there are 15 to 20 other funds, with 10 times as much money,

CONTINUES ON PAGE 14 ››

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## Peevey CONT»

an hour south in the same field," referring to the burgeoning clean-tech hub in Silicon Valley. It's questionable whether the CPUC is actually fulfilling some dire need with CalCEF, this person said.

Lynch, not surprisingly, takes a dim view of CalCEF. The former CPUC president questions what business the CPUC has creating a private foundation to guide venture capital investment. "It is a fundamental distortion of the PUC's authority," she charged, "all in service of Peevey's ambitions."

Peevey's economic disclosure showed that he holds more than $1 million in a private family trust, without disclosing whether private investments contributed to that fund.

Adler stressed that there is arms-length relationship between CalCEF board members and the companies that benefit from the fund's investments. "Because we are a nonprofit, and because we have on our board members of the regulatory community, we recognized quickly that we can't be making direct investments into companies," said Adler, a former CPUC staff member who was highly regarded even by the critics of CalCEF. "So ... we've picked the venture-capital funds that we wanted to partner with."

CalCEF funnels its capital into three different for-profit investment firms, which in turn select the companies that will be included in CalCEF's investment portfolio. Several directors of the partnering investment firms also sit on the boards of directors of the companies they invest in. The startups run the gamut, from carbon-offset outfits, to energy-efficient lighting manufacturers to solar and wind companies, to biofuels startups to various kinds of technology firms related to the smart grid.

But CalCEF has also poured money into companies that bolster the fossil-fuel industry. One of its first investments was CoalTek, a company developing technology for so-called "clean coal." Asked to explain why, Adler told the Guardian, "We don't have veto power on every deal that goes down."

Adler said he personally believes that "there's no such thing as clean coal," but tempered this by adding, "there are some very smart people in our community who will tell you that there's no future ... without coal."

Another CalCEF investment, DynaPump, is developing technology to make it more energy efficient to pump oil and gas. Asked about this decision, Adler responded: "I will say that when we were approached with this investment by the venture partner that ultimately undertook it, we had our misgivings. If you can save energy in the production of oil and gas, then you're definitely making a contribution to overall energy efficiency."

### TAX-EXEMPT TESLA

There appear to be some closer-than-arms-length links between CalCEF board members and the investment fund's beneficiaries. A bio for CalCEF director Nancy Pfund, for example, notes that in her capacity as manager of an outside investment fund, she had "worked closely" with Tesla Motors, a CalCEF investment. Tesla provided CalCEF's first investment return earlier this year after Tesla went public. A principal of one of the investment firms that works with CalCEF, Stephen Jurvetson of Draper Fisher Jurvetson, holds Tesla shares in a personal trust, according to a filing with the U.S. Securities and Exchange Commission.

Tesla manufactures sleek, electric, zero-emission sports cars with prices in the six-figures, and it's gearing up to roll out a model that will cost somewhere closer to $50,000. The company's success was helped by a sales-and-use-tax exclusion granted by the state of California last year. Peevey had a hand in that, too. Few Californians may have heard of the California Alternative Energy and Advanced Transportation Financing Authority (CAEATFA), a state body within the Office of the Treasurer, which has the power to authorize sales-tax exclusions for companies that are developing alternative energy technologies. Peevey has a seat on it.

In October 2009, according to a CAEATFA document, Tesla was granted a sales tax exclusion from that financing authority. The sports car manufacturer had received a tax break of $3.3 million as of December 2010, and stands to gain a tax break as large as $29.1 million, depending on its property purchases. As a CAEATFA member, Peevey approved the deal by proxy.

A central question is whether the CalCEF dollars that benefited Tesla and other CalCEF portfolio investments were originally derived from PG&E shareholder profits or ratepayer funds. Adler was careful to note that the initial $30 million came from company shareholders, not PG&E customers. But Lynch pointed out that every dime in PG&E coffers originates with the millions of customers who pay utility bills.



**Tesla was one of the investments made by a venture capital fund created by the CPUC with PG&E money as part of the PG&E bankruptcy settlement.** | PHOTO COURTESY OF TESLA MOTORS

Lynch noted another provision of the bankruptcy settlement agreement, which guarantees PG&E a minimum annual profit of 11.2 percent, catapulting it forever into a higher rate of return than the 8 percent to 11 percent profit traditionally granted by the CPUC in prior decades. "They're manipulating how big this bucket is to siphon off funds into programs like CalCEF," Lynch said. "It's all to give Peevey and his friends access — and to greenwash what was a very stinky deal for the ratepayer."

### ELUSIVE CLEAN ENERGY FUTURE

In California, a national leader in addressing climate change, the stakes are high in the energy sector. The CPUC is tasked not only with shoring up transmission-pipeline safety to prevent another San Bruno disaster, but helping to chart a course away from reliance on fossil fuel-powered energy sources.

CFEE, the Energy Coalition, and CalCEF share a common thread — their missions relate to advancing the cause of a clean energy future in California. And while utility funding and partnership is evident in all three operations, the overarching goal is understood to be green.

But as Adler observed, the utilities themselves present one of the greatest obstacles to progress on a clean-energy transition. While California has increased renewable energy sources, it's done a poor job at supplanting fossil fuel generation with green alternatives, in part because the CPUC has allowed for increasing fossil fuel power generation even as renewable energy expands. According to a listing on the California Energy Commission website, nine natural gas power plants have won approval statewide and are moving toward construction, while six new ones are under review.

The CalCEF approach to addressing climate change, rather than aggressively targeting polluting industries, is to encourage the fledgling green industry in hopes of facilitating success in partnership with the financial sector. In many cases, the backers of the clean-tech companies are the same players behind the big energy giants.

Environmental advocates are critical. "If anyone thinks the CPUC is set up to serve public interests, forget that," says Al Weinrub, executive director of the Local Clean Energy Alliance, a group that organized against PG&E's ill-fated Proposition 16 last year. "They never have and they never will."

Weinrub said he viewed proponents of green energy as falling into two camps: Moneyed interests motivated by a growing new market sector, and activists motivated by environmental and social justice causes. Major green investment firms "want to de-carbonize capitalism," he observed. "But everything else stays the same."

Peevey is considered a major driver behind the state's climate change legislation, and he's highly regarded for his dedication to green energy. Yet as long as the interlocking dynamic between energy regulators and California's largest utilities goes unchallenged, change will only come in a way that's as comfortable, profitable, and manageable for the state's top polluters as they wish. And in a state with an aging energy infrastructure that's vulnerable to the impacts of climate change, that pace isn't nearly quick enough. SFBG

# food + drink

**Take a break from red wine and Dean Martin soundtracks at North Beach's Sushi Hunter, which offers fresh takes on rolls and a wide selection of sakes, wines, and beers to wash them down with.**

GUARDIAN PHOTO BY RORY MCNAMARA




## The art of the squiggle

**By Paul Reidinger**
paulr@sfbg.com

**DINE** If there are farms in Berkeley, there's no reason there shouldn't be sushi in North Beach, and there is, at Sushi Hunter. And it's not only pretty wonderful, but right near the heart of things, on the corner of the block that used to host the Washington Square Bar and Grill, or the Washbag, for any Herbalists who might still linger out there nursing their vodka gimlets and memories of the good old days.

Some years ago, while wandering around Rome, I noticed signage announcing "ristorante Giapponese" — near Trajan's Market, no less — and wondered what that might portend. Flaps of raw carp pulled from the Tiber? Hamachi in marinara sauce? A Trajan's Roll? Thank you, but no. When in Rome, eat as the Romans eat — and when in North Beach, do the same.

But the comparison isn't apt. We're much closer to Japan than the Romans are. Also, we have a cold, fresh sea practically right out the front door, and we live in a city that mixes food cultures with abandon and whose populace expects a wide variety of choices and combinations. Sushi Hunter regularly packs them in, and if you run a restaurant, that's all the proof you need that your neighborhood likes what you're doing.

The interior design isn't at all what you might expect. It certainly isn't traditional Japanese; the influences seem to be more from the 1930s and the 1960s — a kind of mod Art Deco. If you've ever seen period footage of the *Queen Elizabeth 2* — the Cunard liner made from aluminum, launched in the late 1960s and, at least in her early years, fitted out as if for a shoot for an Austin Powers movie — you'll have a sense of Sushi Hunter. The deep blue walls make the space seem slightly like a drained swimming pool, except for the cream-colored, padded banquettes along the bottom edges (as if certain enthusiasts, undeterred by the lack of water — and maybe tanked up a bit on vodka gimlets — might dive in anyway). A small complaint: I caught chemical whiff in the dining room one cool evening — Lysol? I love a clean swimming pool, but there are some smells, no matter how reassuring in certain contexts, that don't belong in others, such as dining rooms.

At the heart of the menu we find a variety of wonderful rolls, as inventively named as the fanciest cocktails and richly adulterated with such deli-style delights as avocado and cream cheese. Indeed, if you swapped in a couple of slices of rye bread for the sushi rice, you would wind up with some impressive sandwiches. Double KO roll ($11), for instance, found hamachi and cucumber in a passionate embrace under a double-deck roof of salmon and strings of fried onion. At last, a deployment of fried onion (and a witty one) that didn't result in indigestion.

Another faux-sandwich would be the 360-degree roll ($12), with hamachi reprising its role as paramour, this time to avocado, and under another double-deck roof, this one of salmon and tuna slices. That's a lot of protein punch.

I was pleased to find albacore, or tombo tuna, turning up in the sashimi passion platter ($9), with ponzu sauce and wasabi aioli — albacore being somewhat underrated, in my view, because of its putative dearth of fattiness. It's often taken locally, which improves the quality of any fish, and I've never found it to lack a sublime creaminess.

More tuna turned up in the hunter salad ($8.50), basically a seaweed salad fortified with tuna cubes and enhanced with a sweet chili dressing; and still more in the half and half ($9), a spicy tuna roll fried to a delicate crunch, topped with tuna sashimi and finished with some well-balanced ponzu.

One of the most distinctive rolls was the white tuxedo ($12), a lavish assembly — worthy of a White Party somewhere — of albacore, cream cheese, and avocado, topped by flaps of butterfish and dabs of imitation crab (i.e. surimi, an industrial purée of Alaskan pollock). Mostly I noticed the cream cheese, as a flavor and sticky texture; it engulfed and smothered everything else the way a blizzard might.

Caterpillar roll ($11) joined barbecued eel and imitation crab meat under avocado slices scattered with flying-fish eggs, but the nice touch, the distinctive touch, was laying out the roll with a gentle squiggle. In my experience, they've always been laid out flat, as if for an autopsy. The Alaska king roll ($11), of salmon and avocado under a tasty hail of flying-fish and salmon roe, was unsquiggled. I pictured a scepter instead, something a pope might hold. **SFBG**

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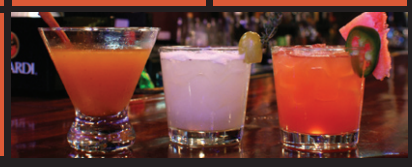
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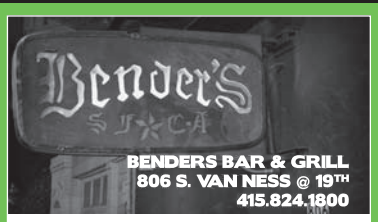
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*– Best of the Bay, Jan. 11, 1975*






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GUARDIAN SFBG.COM

# Hail Marys!

**By L.E. Leone**
le.chicken.farmer@gmail.com

**CHEAP EATS** We ate chicken and waffles on the loading dock at farmerbrown's Little Skillet, and garlic fries at AT&T Park. We ate chicken at Limon Rotisserie and chicken wings at San Tung. Tried to get a kimchi burrito, but John's was sold out. We split a sandwich from Tartine.

She was interested in food, and naps. We did not go to the wharf, the bridge, the beach, the park, the Palace of Fine Arts, or Alcatraz. In fact, the only non-culinary landmark I even tried to sneak past her was *The Good, the Bad and the Ugly* at the Castro. That day, between meals, snacks, and shenanigans, I would occasionally put my lips close to her ear and go, "Boodi-boodi boooo. Bwa bwa bwa." Only sometimes I would whistle it.

Didn't happen. We went to Clement Street — me, Hedgehog, Earl Butter, the Choo-Choo Train, and King. There, at the Clement Street Bar & Grill, we met Baseball Mary. Who knows Choo-Choo, so he got a hug, and we all got baseball cards. Her position is "Lower Box 128, Row 3." She has the biggest, cheerfulest smile, and has been to every MLB park.

Baseball Mary is from Portland, Maine, and therefore throws "wicked good parties," according to the stats on the back of her card. In the interest of one day being invited to one, let me tell you that she is my new favorite waitressperson. Not that she waited on us. We didn't eat. We just sat at the bar and drank and swapped Yogi Berraisms with the dude down the corner.

Truth be told, I was already happy. My three-week run of dark thoughts and existentially important-ass problems snapped the moment my new favorite airline, United, touched Hedgehog down safely at SFO. Of course, now I hate them again for taking her away.

But at least my ass feels better. As for the hamstring ... well, there's Burma Tea Leaf 1, for dinner. And to give you an idea how contented and all-around mentally stable I was feeling by then, they have duck noodle soup and I didn't even notice! Who needed it, with mango salad, pork with pumpkin coconut curry, spicy catfish ... everything under $10. And a waitressperson who gave Baseball Mary a run for her money, smilewise.

"Why didn't you tell me you were writing this up?" Earl Butter said when I picked up the bill. "I would have been funnier."

I wouldn't have noticed. That whole long weekend was all about Hedgehog and me being us, me trying to impress her with chicken wings and so forth. For entirely selfish reasons, I want her to love San Francisco like I loved New Orleans while I was there — thanks largely to her plying me with fried things.

Our last night here we made the sweetest love two people have ever made, with due respect to everyone else in the world. Then, like in movies, I woke up early and snuck out of bed. I was going to be Rocky, and run and jump and run and just generally stretch my hamstring. There was a game at nine. It was the playoffs. I was going to play. Yeah: Rocky.

I got as far as cracking the eggs, then, being me, decided to cook them. With potatoes. And draw a bath. We had breakfast in the tub.

The game was on our way to the airport. On the first play I of course reinjured myself. But I had doctor's permission now to play through the pain. So I went back in and was able to go about 65, 70 percent. With two minutes left we were losing by a safety and a touchdown.

I had nothing. On the sideline, I found out later, Coach said to Hedgehog, "Too bad you didn't get to see her A-game." I didn't hear this, but must have felt it, because on the next play I wrestled a touchdown pass away from a defender, and a teammate.

But we were still down a safety, with a minute and a half left. For some reason instead of killing the clock, they passed, and for some reason I intercepted — and hobbled it back for a touchdown. Now *we* were winning with less than a minute left. So they *had* to pass — but I intercepted that one too. And one week after fearing my life was over because I couldn't play sports, I was being carried off the field on shoulders, in front of my lover.

So. There's *that*. **SFBG**

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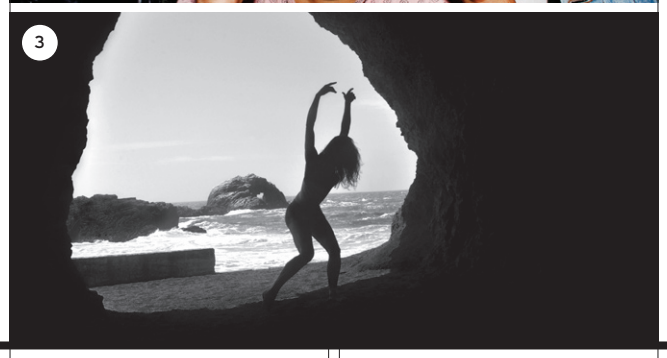
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# GUARDIAN

## THE SAN FRANCISCO BAY GUARDIAN PICKS









## WEDNESDAY
MAY 25

### MUSIC

**Stiff Little Fingers**
Led by founding member and singer Jake Burns for 34 years now, Belfast's punk legends Stiff Little Fingers remain a stalwart musical force to be reckoned with. Fueled by the same energy and edgy political criticism that drove classic tracks like "Alternative Ulster" and "Suspect Device," the band may have changed lineups over the years, but still delivers the goods live, and will likely showcase some songs from its forthcoming album, due out later this year. Be sure to catch SLF tonight in all its glory in a small club — later this weekend they co-headline the Punk Rock Bowling festival in Las Vegas. **(Sean McCourt)**

With Sharks
8 p.m., $20
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

### MUSIC

**Yeasayer**
After listening to its self-described "Middle Eastern-psych-snap-gospel" music on its second studio album *Odd Blood*, you'll only be yelling "yay!" to the stylings of Brooklyn-based trio (Chris Keating, Ira Wolf Tuton, and Anand Wilder), Yeasayer. Truth be told, the threesome admitted that *Odd Blood* was conceived because of a "massive" acid trip in New Zealand. Psychedelics or not, Yeasayer managed a more poppy feel to its much-acclaimed sophomore releases as opposed to its previous recordings. What's more of a trip is that Peter Gabriel's drummer, Jerry Marotta, assisted Yeasayer with its recording in an upstate New York studio. Trust me — you won't be saying "nay" to Yeasayer. **(Jen Verzosa)**

With Smith Westerns and Hush Hush
Wed/25-Thurs/26, $20
Fillmore
1805 Geary, SF
(415) 346-6000
www.livenation.com

## THURSDAY
MAY 26

### EVENT

**"Muybridge in Three Movements"**
It's Eadweard Muybridge madness with performance, film, and conversation about the artist wrapped into one evening at SFMOMA. A pioneering spirit whose work led to early motion pictures, Muybridge began his artistic career in the 1860s in California. In conjunction with the retrospective exhibition "Helios: Eadweard Muybridge in a Time of Change," SFMOMA presents excerpts from Catherine Galasso's *Bring On The Lumière!*, a performance meditation on early cinema and the basic components of light and movement, key to Muybridge's work. Also on the program: related short films selected by San Francisco Cinematheque's Steve Polta and a conversation on cinematic space and time led by *Infinite City: A San Francisco Atlas* author Rebecca Solnit. **(Julie Potter)**

7 p.m., $10
Phyllis Wattis Theater
San Francisco Museum of Modern Art
151 Third St., SF
(415) 357-4000
www.sfmoma.org

### MUSIC

**Atomic Bomb Audition**
The first time I heard the Atomic Bomb Audition, I wondered what film the band was scoring: desolate yet pretty, surreal but cohesive, complete with natural scene changes and visible textures. The Oakland band thus succeeds in its explicit compositional goal — to make music for films that don't exist. Self-described "cinematic sci-fi metal" (Oh Lucifer, please not another heavy metal sub-sub-subgenre … ), ABA channels psychedelic black doom tainted with Mr. Bungle's carnie creed and heartened by the fearlessness reminiscent of Pink Floyd's *Animals*. The resulting soundtrack rings equally holy and dissonant; get your cinematic self to the show because this is the band's last live one of the year. **(Kat Renz)**

With Listo, and Moe! Staiano
9 p.m., $8
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

### DANCE

**"Post:Ballet Sneak Peek"**
Rooted in ballet with an eye toward the future, Robert Dekkers' Post:Ballet thrives on fresh, edgy collaborations with artists in other disciplines. "Sneak Peek" offers an interactive preview of *Interference Pattern*, a work in progress with film excerpts by Amir Jaffer, performances by the company, audience experiments, and discussion. In discovering how observations influence the subconscious, the exchange during the evening aims to draw a variety of responses from the dance-artists and the audience. Before starting Post: Ballet in 2009, Dekkers performed in the Bay Area with ODC/Dance and Company C Ballet. These days his gorgeous troupe breathes new movement and ideas into ballet. Go ahead, sneak a peek! **(Potter)**

7–9 p.m., $10
Public Works
161 Erie, SF
(415) 932-0955
www.postballet.org

## FRIDAY
MAY 27

### MUSIC

**"Carnaval Fever"**
Just can't get enough SF Carnaval? Sparkly revelers: stray ye not far from the Mission this Memorial Day weekend. Go beyond the free parade and festival (more info on those events at www.sfcarnaval.com) and shake your feathers at the multi-venue after-party, "Carnaval Fever." Brick and Mortar, newly opened in the old Coda space at Mission near Division, hosts a trio of live bands, starting with Latin American-Caribbean funksters B-Side Players (Fri/27) and followed by retro funksters Monophonics (Sat/28) and the not-purportedly-funky-but-no-doubt-will-make-you-dance-anyway Brazilian accordion slingers Forró Brazuca (Sun/29). For those who'd rather party in a club pounding with Latin beats, there'll be DJ sets at Public Works (with headliner Marques Wyatt, Sat/28) and Som. (with Sabo, Sun/29). **(Cheryl Eddy)**

Fri/27–Sun/29, 9 p.m., $12–$15
Brick and Mortar
1710 Mission, SF
Sat/28, 9 p.m., $10
Public Works
161 Erie, SF
Sun/29, 9 p.m., $10
Som.
2925 16th St., SF
www.carnavalfever.com

## SATURDAY
MAY 28

### DANCE

**"RAWdance Concept Series: 8"**
I'm here to tell you:

5



6



7



8



RAWdance's Concert Series can become addictive. Few mixed programs of excerpted or in-progress works are as much fun as these occasional showings hidden in the Duboce Triangle (with parking as difficult as North Beach). Presided over — if such it can be called — by RAWdance's Wendy Rein and Ryan Smith in a venue where, quite unceremoniously, you have to move your butt if the choreographer needs your space, the evenings offer glimpses of what these choreographers are up to. Rarely does it lack for something intriguing, even if it's just a question the choreographer hasn't found the answer to yet. This time AXIS' Margaret Crowell, Amy Seiwert, and wild-woman Christine Bonansea join the hosts, along with the South Bay's Nhan Ho. As always, coffee and popcorn are included. **(Rita Felciano)**

Sat/28–Sun/29, 8 p.m.; Sun/29, 3 p.m., pay what you can
James Howell Studio
66 Sanchez, SF
(415) 686-0728
www.rawdance.org

## SUNDAY
MAY 29

### FILM

**Saicomanía**
If you haven't heard of Los Saicos, you're not alone — though Héctor M. Chávez's new rockumentary, *Saicomanía*, aims to shed some long-deserved light on "the best-kept secret from the '60s." Formed in 1964 Peru, at the height of worldwide Beatlemania, the members of Los Saicos were anything but fresh-scrubbed mop tops (see: the band's name, which recalls a certain 1960 Hitchcock movie). Amid (unfounded) rumors that its members were cannibals and played their instruments with hand tools, a raw, frenzied, jangly sound emerged, surging forth to influence countless other bands (including present-day darlings the Black Lips, who appear in the doc), but earning few props from music historians beyond connoisseurs of early garage rock. *Saicomanía* traces the band's origins and catches up with its surviving members, still giving off mischievous punk-rock vibes after all these years. The film's U.S. premiere is hosted by Colectivo Cinema Errante; the screening also features music videos by contemporary South American bands influenced by *los abuelos* of garage-punk. **(Eddy)**

7:30 p.m., $6
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

## TUESDAY
MAY 31

### DANCE

**Royal Danish Ballet**
The 19th century Bournonville repertoire is what the Royal Danes — a.k.a. the Royal Danish Ballet, founded in 1748 — is best known for. With this company, forget about errant princes and lost princesses, sky-high extensions, and tornado like whirligigs. Instead, watch for ordinary folks in feathery footwork, rounded arms, suppleness, and ease. That's what you'll get with *La Sylphide* — the oldest extant Romantic ballet. But the Danes, no longer exclusively Danish, also are resolutely 21st-century dancers. That's why the company is also bringing *Nordic Modern*, four hot-out-of-the-studio choreographies. Why won't we see some of Bournonville's fabled full-evening story ballets? Everyone else on this U.S. tour is getting them, but we don't have an available theater that can accommodate the designs. What a pity. **(Felciano)**

Tues/31, June 1, and June 3–4, 8 p.m., $38–$100
Zellerbach Hall
Bancroft at Telegraph, UC Berkeley, Berk.
(510) 642-9988
www.calperfs.berkeley.edu

### MUSIC

**Antlers**
There are depressing albums, and then there is Antlers' 2009 LP *Hospice*. Based on musician Peter Silberman's intimate solo recordings, *Hospice* paints nightmares of hospitals, terminally ill children, death, and depression, all with such solemnity that it made this listener egregiously bummed. The band's follow-up, *Burst Apart*, drops hospital drama for what might as well be a psychologist's office — this time wrestling with universal themes of love, scary dreams, and putting the dog to sleep. It's a far easier pill to swallow, and the newfound keyboard melodies provide a strong backbone for Silberman's sing-along "ooh and ah" falsetto. It's also the year's first firmly melodramatic release to play equally well whether it's late at night or a sunlit day. **(Peter Galvin)**

With Little Scream
8 p.m., $18
Great American Music Hall
859 O'Farrell, SF
(315) 885 0750
www.gamh.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

**(1) Stiff Little Fingers (see Wed/25); (2) Yeasayer (see Wed/25); (3) Post:Ballet dance artist Ashley Flaner (see Thurs/26); (4) (4) "Carnaval Fever" performer Marques Wyatt (see Fri/27); (5) "RAWdance Concept Series: 8" (see Sat/28); (6) *Bring On The Lumière!* (see Thurs/26); (7) Royal Danish Ballet (see Tues/31); (8) Antlers (see Tues/31)**

YEASAYER PHOTO BY JASON NOCITO; POST:BALLET PHOTO BY NATALIA PEREZ; "RAWDANCE CONCEPT SERIES: 8" PHOTO BY RJ MUNA; *BRING ON THE LUMIÈRE!* PHOTO BY CATHERINE GALASSO; ROYAL DANISH BALLET PHOTO BY HENRIK STENBERG; ANTLERS PHOTO BY SHERVIN LAINEZ

# arts + culture

**Globe-trotting DJ Sabo spins the infectious sounds of emerging genre moombahton, a natural progression for a DJ whose bio notes he specializes in "funky music to make you feel good."**




## Arrested in rhythm

### How the pulse of moombahton is infecting dance music worldwide

**By Michael Krimper**
arts@sfbg.com

**MUSIC** Every lasting genre of music needs a mythical origin. And at the hurried pace that genres, subgenres, and microgenres now grow, evolve, dissolve, and regenerate in the flourishing system of online circulation, the myths, well, the myths have a digital life course too. There's hardly a linear narrative to it. Threads pop up on Internet forums tracing connections, blogs distribute mixes and links and downloads, Twitter feeds relay information and disappear just as quickly; stories transpire and expire, even flesh to flesh conversation refers back to the digitized fold.

The emerging musical phenomenon of moombahton might be rooted in rumor more than myth — or maybe active myth, one still in the works, loose and unfolding. Here's what I've recounted: about a year and a half ago, Washington D.C.-based DJ Dave Nada agreed to spin records at his younger cousin's high school ditch party, midday, in some basement packed with countless speakers, somewhere near the woods.

Kids on the decks were spinning reggaeton, ready to pass the torch to Nada, who was getting nervous because he was the oldest dude in the basement and comfortable with house and techno, not Latin jams. So Nada had the idea of pitching down the grimier side of Dutch house to about 108 beats per minute, the pulsating groove of reggaeton. First a slowed-down Afrojack remix of Silvio Ecomo and Chuckie's "Moombah," the polypercussive patterns suspended in their ecstatic tracks. Then Sidney Samsom's "Riverside," the synth keys expanding into a coursing alarm, the bass opening bigger and harder. And it worked. Shit went off, the kids went crazy.

It made sense too. Reggaeton had already traveled through the musical circuits of the islands, then across the globe, informed the origins of Dutch house, and come back around to this high school party in the suburbs of D.C., adjusted to its original tropic pace. The party was broken up. Everyone dispersed into the streets, the woods, their computers. Moombahton was born.

Ever since, Moombahton has become something of a bubbling undercurrent in the dance edits scene. A torchbearer of the movement is Los Angeles-via-New York City producer DJ Sabo, who got word of the concept from local Bersa Discos founder Shawn Reynaldo. Sabo, known terrestrially as William Sabatini, found Nada's *Intro to Moombahton* mix online and heard some of his cumbia edits in the cut, so he decided to connect with Nada. "He sent me all the moombahton edits he made, and I was instantly hooked," says Sabo.

For Sabo's first crack at moombahton, he crafted "La Gata Plastica" from Nada's original stepper, fusing mutilated elements of Major Lazer's "Pon de Floor" and Jaydee's "Plastic Dreams." "[Moombahton] returned me to some of my rave roots — it has a solid four-on-the-floor kick — but it also retains so much of the Latin flavor I had already been playing," says Sabo. "The songs also had really big build-ups and breaks ... but I never quite found that kind of drama in slower music."

Music seized, arrested in rhythm. Usually the story is that a DJ increased the tempo of a track, played ESG's hypnotic "UFO" as a 45, and discovered a new way to tune into the wavelength. Now another discovery, maybe like DJ Screw's intoxicated realization: a somnambulant beat, the entrapped groove.

In the past few months, Sabo has worked with Nada to release three *Moombahton Massive* EPs for free download online off his Sol Selectas upstart. Featuring a number of global moombahton harbingers, the EPs prefer an organic percussive treatment to a frenetic rave framework. But what is striking is just how far the scope of moombahton stretches, temporally backward and forward, spatially around the far-reaching continents and points of intersection of the Black Atlantic. South African producer DJ Mujava has his viral hit "Township Funk" refixed. Benga and Coki's dubstep classic "Night" is transfigured. Even Zapp's "I Can Make You Dance" is flipped, layered, adulterated into polypercussive vocoder funk.

"It spread really fast on SoundCloud and inspired kids all over the world to start making their own versions," says Sabo. "People like A-Mac in Canada, Munchi in Rotterdam, Smutlee in the U.K., Heartbreak in North Carolina, Melo in Arizona, and now more producers from Europe and Australia. These producers are taking what they know works from their regions and incorporating it into a moombahton sound." Many, like L.A.'s Dillon Francis, are starting to supplement the edit game with originally produced tracks.

Moombahton has become a contagion. Its infection draws in disco and dancehall, hip-hop and breaks, big room house and cumbia, the internetworked rhythms of third world electronic experiments. The archive of recorded dance music is its playhouse. The global circulation of digital grooves its mode of exchange. The sonic pulse of the Afro-Latin diaspora, loosely rooted in reggaeton, its rotational axis. Moombahton thrives in border zones, between genres and locations, within regions of movement and passage.

A new *Blow Your Head* compilation tracing the short but sprawling history of moombahton — presented by Nada and dropping at the end of this month on Mad Decent — affirms one thing for sure: it's spreading quickly. SFBG

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**Actor Aaron Staton (best-known for his role as smarmy Ken Cosgrove on *Mad Men*) plays *LA Noire*'s detective protagonist; several other familiar faces (including other *Mad Men* slicksters) pop up as the game progresses.**

# Pulp gaming

**LA Noire**
(Team Bondi/Rockstar Games), Xbox 360, PS3

**GAMER** For all the serious discussion sparked by the *Grand Theft Auto* series, Rockstar Games' blockbuster is not the most serious bunch of games. Notoriously pop-culture obsessed, the company's otherwise earnest game stories are peppered with movie references, goofy caricatures, and dick jokes. The separation between atmosphere and content became most difficult to overlook when the series joined the current console generation with *Grand Theft Auto IV*. The tale of an East-European immigrant's moral struggle to survive in America, *Grand Theft Auto IV* toned down its signature over-the-top gameplay in a bid for game art, but Rockstar couldn't resist undermining its characters' newfound complexities with immature humor.

With *LA Noire*, Rockstar delivers a truly grown-up game. Constructed under Rockstar's wing, *LA Noire* is the first game from development house Team Bondi, an Australian company started by Brendan McNamara of gritty English mob game *The Getaway*. In Team Bondi, Rockstar has found the perfect studio to indulge its aesthetic while reigning in its more puerile impulses. Taking cues from Raymond Chandler, James Cain, and *LA Confidential*, *LA Noire* stars conflicted war hero Cole Phelps, who joins the LAPD as a patrolman and quickly rises through the ranks by solving murders and other crimes in an authentic-looking 1940s Los Angeles. Tempting as it must have been to lampoon the genre, there is nary a *Dead Men Don't Wear Plaid* (1982) reference to be found.

Gameplay follows a simple pattern over the course of its 20ish hours: investigate a crime scene, follow leads and track down suspects, interrogate and arrest. Rockstar has long led gaming's evolution into "cinematic experiences," and *LA Noire* is a stunning example of blockbuster presentation. It has created a studied facsimile of L.A.'s exalted era, developed a new motion-capture technology that allows realistic representation of faces (see sidebar), and devoted hours of game time to cinema-quality cut-scenes.

Taking further steps to ensure that its cinematic style remains front and center, Team Bondi built in options to remove investigation aids, allowed players to completely skip action and driving sequences, and — for real noir aficionados — added the option to play the whole game in black and white. Selecting these choices points players toward the story and, in turn, reveals which elements were likely neglected during the development process. In this case, the shootouts and the driving.

It might sound like a deal-breaker, but it's not. Flaws in the conventional gameplay of combat and vehicles are most pronounced in the early-going, where cases are shorter and less memorable; without the context of an engaging mystery, the clunky mechanics are emphasized. Driving is stiff and offers little excitement beyond passing the time between investigations. Shootouts and fistfights often are over in less than a minute — not nearly enough time to get the blood pumping. But once you've passed the first couple of desks and hit homicide — where the cases are based loosely on real-life murders of the period and play off one another in interesting ways — it becomes clear that gunplay and fisticuffs aren't *LA Noire*'s intended focus but were simply concessions to tradition and buyer expectation.

Setting expectations aside, imagining *LA Noire* as the triumphant return to point-and-click adventure games becomes easy. Investigations task you with wandering around and clicking on things until you click the right thing that lets you move on. Hey, that sounds like *Monkey Island*! Conversations with suspects are like tiptoeing through a minefield. Action sequences are filled with second chances; playing human lie detector is a merciless activity, and failing severely weakens your case. These sequences are the real stars of the game.

*LA Noire* is unlikely to disappoint, unless you were expecting something that the game never was. There's a sandbox, but it isn't really a sandbox game; nor is it a variable detective simulation. *LA Noire* has a standalone story and is a guided experience. Many of the cases are worthy of novel-length expansion, which is about the highest compliment a game like this can get. More than anything, Rockstar and Team Bondi have created an impressive and consummate example of gaming's recent cinematic obsession. Today's games continue to be about making decisions and working toward goals, and about strategy and winning. But more and more, games have begun to reflect our lives, cultures, and histories. If that doesn't make them art, I don't know what can. **(Peter Galvin)**

## FACING THE RIGHT WAY: *L.A. NOIRE* IMPRESSES WITH EXPRESSIONS

**GAMER** It has been roughly two decades since the arrival of 3-D graphics changed video games forever. Visual fidelity and realism have increased geometrically. But though the ability of designers to render convincing buildings and 800-ton interstellar battlecruisers is at a zenith, one aspect of their games falls consistently behind: the people.

Sure, glistening muscles have long been perfected, and the hair looks better every year. Stare into the lifeless, glassy eyes of a cartoonishly-breasted video game sexpot, however, and there's no mistaking where you are: the uncanny valley, a metaphorical location coined to describe the sudden onset of revulsion we experience when exposed to simulated humans that approach but do not attain realism (think Tom Hanks in 2004's *The Polar Express*).

*L.A. Noire*, at long last, has built a giant suspension bridge over the gap. Team Bondi, the game's Australian developers, relied on a new technology called MotionScan, which entails filming actors in a special room using 32 synchronized high-definition cameras that shoot from every angle, but focus on the head. The data from the cameras is then combined to create a stunningly accurate 3-D model of an actor's face, right down to the laugh lines and the slicked-back, 1940s hairstyle. The model is then grafted onto a body rendered using conventional motion capture, resulting in the most believable human beings ever seen in a video game.

This technological innovation was crucial to *L.A. Noire*'s design. As a police procedural, the game makes interrogating suspects the player's most important challenge. Team Bondi turned to MotionScan in order to create a game that allows sharp-eyed, controller-clutching gumshoes to scrutinize the faces of potential perps, hoping to spot the telltale hard swallows, sidelong glances, and spastic blinking of a liar.

The success of MotionScan reaches far beyond the interrogation sequences, however, or even the game itself. There are important scientific findings suggesting that the interpretation of facial expressions is crucial to the way we experience empathy and understand emotions. The introduction of believable human faces into video games will have a seismic effect on the medium, revolutionizing the creation and efficacy of story and character.

*L.A. Noire*, like any good detective, provides elegant proof. It may be a game about arresting criminals and identifying their lies, but it is also a game whose strength lies in its tragedy. Lives are ruined, children are orphaned, and a generation of soldiers struggles to cope with the horrors it experienced on the killing fields of World War II. Though they all refuse to talk about it, you can see it in their faces. **(Ben Richardson)**

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# Stein time

## David Greenspan presents Gertrude Stein's *Plays*

**By Robert Avila**
arts@sfbg.com

**THEATER** A visit to the Bay Area from David Greenspan is a rare treat. A visit by Gertrude Stein even more so. It's kind of a twofer this weekend as Greenspan delivers his version of Stein's lecture on the theater, *Plays*, amid a wide-ranging Stein retrospective *(Seeing Gertrude Stein: Five Stories)* at the Contemporary Jewish Museum (which occurs simultaneously with the San Francisco Museum of Modern Art's new exhibition, *The Steins Collect*). Although Greenspan is not often seen on stage in these parts, the inimitable New York City playwright-actor — whose brilliant comedies are often as rich in humor as in formal and intellectual surprises — has had his share of productions in the Bay Area. SF Playhouse recently mounted the musical *Coraline* (for which he wrote the book) and *She Stoops to Comedy*. A little further back. Thick Description and the Jewish Theatre had a hit with their coproduction of Greenspan's *Dead Mother, or Shirley Not All in Vain*. Greenspan spoke to the Guardian by phone from New York ahead of his appearance at CJM.

**SFBG** *The Stein lecture you're presenting ran in rep with the New York revival of your 1999 play,* The Myopia, *in which Stein is also referenced. Was that the first time you'd done the lecture as a piece of theater?*
**David Greenspan** I've done it periodically, one night here, one night there. And then I did it for a benefit for a theater company. Melanie Joseph, who runs the Foundry Theatre in New York, I invited her and she loved it. So when we began playing *The Myopia*, we decided we would include [a performance of] the Stein lecture in tandem. I had never had anything approaching a run before.

**SFBG** *What drew you to that lecture as something to perform?*
**DG** I've become interested over the last number of years in the theatrical possibilities of nontheatrical texts. I did this piece called *The Argument*, which is based on Aristotle's *Poetics* and the writings of a man named Gerald F. Else, who wrote about *The Poetics*. *The Argument* recites the first half of *The Poetics*. I'd been toying with that for a while, and I'd also done -- in a reading for a friend, a fellow playwright -- the Stein lecture, and it went over so well, people so enjoyed it. So, besides the interest in the non-theatrical text as a performative work, it is an intriguing lecture.

And I should say, it's not that it's not performative. Even *The Poetics*. They're both performative pieces in the sense that they're both lectures, so they would have been given. Whatever difference between a lecture and a performance, it's a presentation. So there's theatrical potential in them. But I guess I was fascinated by her observations about the theater, how it addressed her own concerns, recollections, and reminiscences about growing up watching plays, and references to her experiences when she finally moved to Paris. I found it rather rich historically as well.

**SFBG** *There's that wonderful line you quote in* The Myopia *about theater as something that's actually happening…*
**DG** Right. Well, she says that something is always happening. And that anybody knows a quantity of stories, so what's the use of telling another story? There are already so many stories. I think what she's trying to get at is that there is something beyond simply telling the story. There's some essence of what is happening. And she's trying to depict [that] without actually telling a story. It's almost a series of impressions that she's molding, almost like a sculpture, to give an audience a sense, without a story, of an experience. Of course, in *The Myopia* I pickled it because *The Myopia* is filled with stories. In a sense, I use it as a way of separating myself from her because my concerns are different. But I still find her delightful.



**David Greenspan on Gertrude Stein: "I find her delightful."**
PHOTO BY AARON EPSTEIN

**SFBG** *What do you think of Stein's plays?*
**DG** I've seen a few of them on stage. They're difficult to describe, and they're difficult for me to talk about. The closest experience I've ever had to performing in something like Stein would be a Richard Foreman play. I acted for Richard Foreman once. His work eschews traditional action. It's somewhat different, but it's the closest I've come to something like Stein. Like she says, she's not interested in story and action. She's interested in emotion and time.

I think also what she's interested in is coordinating to her own satisfaction a visual and aural experience, one that is not dependent on following a story. Because she had problems with that, she found that it bothered her to have to pay attention, particularly if it was a story that had any kind of nuance. She wanted to keep backing up and seeing it again and couldn't do it. But to get back to your question, the plays themselves I can't speak to, but the lecture itself with its analysis and observations of the theater experience — and it's a very personal lecture, very personal descriptions for her — and the rich theatrical reminiscences, I find very satisfying and continually intriguing. Also it begins to elucidate what she was trying to do in her plays.

**SFBG** *What kinds of things do audiences relate to?*
**DG** When she describes her experience of theater as a young person, it's all about San Francisco and Oakland. So it should give people a little bit of a peep hole into what it was like to see theater [back then]. It was very important to her, the arrival of foreign companies. And Sarah Bernhardt came through, and that was an important thing for her to see. It was very significant for her to see a play in a language she really didn't understand. She didn't have to follow it. She could just listen to it and look at it without dealing with a story. That's what's most important to her — how to coordinate seeing and hearing in the theater. SFBG

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**Bay Area luminaries Blackbird Blackbird (left) and the Mantles (right) headline highly anticipated shows at this year's San Francisco Popfest.**

BLACKBIRD BLACKBIRD PHOTO BY ALEX GREENBURG; MANTLES PHOTO BY ERREN FRANKLIN

# Four for Popfest

**By Michelle Broder Van Dyke**
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**LIGHTS OUT** The third annual San Francisco Popfest kicks off Wednesday, May 25 at Rickshaw Stop. The good news is that this year's festival has been expanded to five days, transforming Memorial Weekend into a music extravaganza. There are shows at Rickshaw, Café Du Nord, and Hemlock Tavern, as well as a secret Sunday show at Dolores Park. The bad news is that you can only be in one place at a time. Here are four must-see Bay Area groups.

The opening night headliner Blackbird Blackbird is spearheaded by vocalist, producer, and multi-instrumentalist Mikey Sanders. He released his debut album *Summer Heart* in late 2010 through Bandcamp on a "pay what you wish" system and followed it up in 2001 with *Halo*, which is a collection of new songs, B-sides, and unreleased tracks. With the aid of the blogosphere, Blackbird Blackbird quickly amassed a following.

Blackbird Blackbird's music is electronic-based, although when performing live, Sanders plays with Cade Weidenhaft on drums. Sanders creates a rich, textured synthscape, as on "Sunspray," where bubble sounds and an overall feeling of swirling makes the song seem as if it's being sung from underwater. Other tracks, like "Ups and Down" with its heavy bass, sound dance party-ready.

Also on the Wednesday, May 25 bill is Sanders' project Wolf Feet, which he started with Austin Wood. The pair recorded tracks while living in a "Hobbit-like apartment in Santa Cruz," explains Sanders, who grew up in San Francisco but went to school in Santa Cruz. It's a decidedly less electronic project than Blackbird Blackbird, and garage-rock influenced, with upbeat tempos, hand-clapping, twinkling guitars, and howling vocals.

Sanders is promoting Wolf Feet similarly to Blackbird Blackbird, self-releasing an EP in January via UFOLK Records and running a cute and informative Tumblr. The band's homemade video for "Dead Hand," a montage of vintage films such as *Thunderbirds Are Go* and *Gamera vs. Zigra*, was already featured on Pitchfork.

The Friday, May 27 Popfest show includes San Francisco's beloved the Mantles. After a slew of singles, a self-titled LP, and the *Pink Information* EP, the group recently released the "Raspberry Thighs/Roman Hat" seven-inch single via SDZ Records. The song reveals a darker side to the band.

The Mantles have always been high on melodies, which they coat in reverb, but the sunny sounds are sometimes meant to distract from the truth. "Raspberry Thighs" starts with buoyant guitars, and Michael Olivares' vocals are more spoken than sung as he says, "Hey there unassuming eyes/ What on earth can alarm you/ You're too ready to derail/ You're too ready to say goodbye." It's hard to discern all the lyrics, but there's a sadness to Olivares' farewell and description of the ephemeral summer.

The Saturday, May 28 show at Rickshaw Stop is a showcase for Slumberland Records. To put it simply, the entire lineup is awesome. San Francisco's the Art Museums, formed by Josh Alper (Whysp) and Glenn Donaldson (Skygreen Leopards) in the summer of 2009, sing tales of artists, lovers, and imposters that read like mantras for the aught generation. The band released its debut record *Rough Trade* on Woodsist last year and will put out an EP called *Dancing* this summer.

From tales of bike-based dates and descriptions of art happenings to details of Sta-Prest trousers and even the band's name, the Art Museums' music is meant to be absurdly funny, and true. Alper and Donaldson craft hooks and sing in faux-British accents — their heroes include the Kinks, Swell Maps, and the Television Personalities. The band records on a Tascam 388 eight-track for its snap, crackle, and pop, and performs with Carly Putnam (Green Flash) and Virginia Weatherby (the Mantles) to fill out its live sound. SFBG

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**Lumerians' album *Transmalinnia* shares its title with a painting by outsider artist Eugene Von Bruenchenhein.**

# Kindred spirits

## Lumerians work together to create surreal interstellar music on *Transmalinnia*

**By Kimberly Chun**
arts@sfbg.com

**MUSIC** Heady, hoppy, smoky with the musky tang of interstellar, international exotica shot through a post-hardcore prism. Oakland psych-space-rock-drone outfit Lumerians' sound is intoxicatingly addictive enough to inspire that imaginary brewski review, even in the thick of the raging patio at Jack London Square's Beer Revolution. And if the band was a glass of sheer liquid refreshment, what would it be? A complex Cab, a supernatural Super Tuscan, or a solid stout?

I'm guessing a highly groovy gruit, as drummer Christopher Musgrave takes another gulp of his herbaceous, hops-free custom-crafted Two Weeks Notice. "It's really weird, but after a few sips it gets really good," he tells newly arrived bass player Marc Melzer. Musgrave should know: he makes beer by the keg in the former Murder Dubbs church he now calls home — and Lumerians' recording studio. "I'm changing my mind. I might order it again."

We swap slugs of our selections from the pub's massive menu — Melzer's Big Eye IPA and my Sweetgrass pale ale. It's all in keeping with Lumerians' shared approach to life and music-making: card that ego at door, share your inspirations — be they musical, painterly, or brew-crafted — and strive to work as one fluidly intuitive, wholly non-derivative whole.

Taking in Lumerians' recently released, long-awaited debut, *Transmalinnia* (Knitting Factory), I've been sucked into the burly, bass-smudged biker boogie of "Burning Mirrors," the witchy organ-shimmy and sex-magik drone of "Black Tusk," and feathery woodwind textures and unholy shrieks of "Calalini Rises." The LP shares its name with its artwork, a glorious finger-painting from the "Voyage Into Space" series by outsider artist Eugene Von Bruenchenhein — a vision borrowed by a band just a vowel or two away from the lost world of Lemuria, undertaken to turn kindred spirits onto the late self-taught surrealist's mind-blowing art.

"One of the foundations of our band is we do try and make egoless music," explains Melzer with equanimity while a birthday party brays in the background. "It's not about one person writing the music, and it's not about guitar solos or bass solos or drum solos. It's about us, where all these different personalities meet and what develops after that."

Of course, adds Musgrave, "it's not all sunshine and puppy dogs." Lumerians' origins began humbly, with Melzer and Musgrave vowing to play together after a "strange hiatus" from music: they were disillusioned by the band politics in their old indie and hardcore groups. Guitarists-organists-synth-players Tyler Green and Jason Miller had begun to make music in 2006 when Musgrave joined in and enlisted Melzer, a guitarist now playing bass for the first time. "We hold it down," Musgrave exclaims proudly. "We're the earthbound ones. We're like the tractor and the plow." Soft Moon voyager Luis Vasquez eventually rounded out the fivesome on conga and synth.

The group took its time, hoping to create a "sustainable" environment — a world of its own, if you will — and built a studio in SF's South Park where it recorded *Transmalinnia*, the follow-up to its self-titled, self-released, now-out-of-print, much-praised 2008 EP, forging the songs via jams that they're reluctant to call jams. "The difference is everything we play in the band is pretty simple, but it combines to create a greater whole," says Melzer. "We also play repetitive stuff — we're either trying to trance out our audience or ourselves or both. I don't think that's one of the aims of a jam band." They've succeeded to the point where Melzer confesses he's more than once almost fallen off the stage.

The tough part was capturing the songs in their perfectly imperfect "nascent state," as Musgrave puts it. "We've always tried to capture those ephemeral moments — it's proven to be very difficult," he explains. "Hard drives crash. Or we'll think we're recording and look over and it's stopped. But the power of inspiration is so powerful you can't pull away — it's like you're in a tractor beam!"

Fortunately, Lumerians doesn't seem destined to perish in obscurity à la Von Bruenchenhein — the combo had just returned from the Austin Psych Fest, where by their accounts, they were the underdog belles, hampered by two power outages during their set. Will bands of the future find their minds blown by dog-eared Lumerians LPs? "I don't know if that's the way I think about it," Musgrave says, "but any artifacts we put out are hopefully worthy of discovery."

"So when the blogosphere forgets about us," adds Melzer, tongue lodged in cheek, "and three months later, we get rediscovered!" **SFBG**

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# The sun rising

## Seapony makes simple surf pop for the summer

**By Amber Schadewald**
arts@sfbg.com

**MUSIC** The sun is high and your freezie is melting at a rapid, uncontrollable pace. Somehow a trail of sticky red syrup traces a path from hand to elbow, where it casually drips onto your exposed thigh. You're seven and you don't flinch because in five minutes you'll be treading lake water. It's summer and it's damn hot. Life is simple and sweeter than high fructose corn syrup.

Fast-forward to adult status and days stacked with adult plans. Growing up totally blows (well, at least in terms of responsibilities, because puberty was a bitch and having your own place, a paycheck, a lover, and as many pets as you want is nice). Nostalgia for blissful, super-fun days of yore means we grown-ups will jump at anything and everything with hints of kiddie innocence.

Think giant trampoline gyms, mac 'n' cheese bars, and dodgeball leagues, plus all kinds of spiked youth-inspired activities: drunken spelling bees, boozy slip 'n' slides, and bars with board games. This stuff is all about guzzling a cocktail and laughing until you nearly pee, just like you did in the third grade, minus the vodka. It's about having fun, being weird, and enjoying the simple things.

We have now entered the perfect time of year for getting caught up in a totally relaxed, school's-out mentality. Use those sick days. Grill hotdogs and stain your upper lip with fruit punch. Don't be intimidated by your age or your nasty bills. May means summer, and although we're in San Francisco and must be very patient for the corresponding weather, this is the ideal season for simple, juicy living.

This mindset may take a little coaxing and the best non-pharmaceutical solution lies in the perfect soundtrack. Ironically, a trio of friends from the dreary north has crafted the perfect beach-inspired treat: Seattle's Seapony is sure to get you in the summer mood with its 12-song debut, *Go With Me* (Hardly Art).

Seapony's modest surf pop induces the most delightful high, thanks to a combination of super lo-fi recording and innocent melodies. Fuzzy guitars and light drums wrap around Jen Weidl's breathy vocals, all blowing like a warm summer breeze through tall palms. The entire album runs in under 35 minutes, but could easily sit on repeat for hours, keeping fresh and light with its unpretentious appeal.

Songs on *Go With Me* are vaguely distinct and play better as one long dose. Songwriter Danny Rowland has intentionally kept things as simple as possible, setting up each track with the same basic framework: minimal major chords, a quiet drum machine, and super chill bass.

Weidl's lyrics are in the same, slow-moving boat. There are no swells or outbursts; the minimal phrases do not beg for a psychologist's interpretation. Her lackluster tone speaks of love and sadness in generics and the poppy track "Dreaming" repeats the same six lines over and over.

The band also doesn't like to talk during performances, preferring to play song after song with limited interruptions, foraging yet another attempt at simplicity. According to a quote on Seapony's website, this makes the group's live show "cooler," which could very well be true. Band witty banter is never very impressive.

In a world where everyone is trying to speed past the competition with innovative ideas, Seapony is riding the lazy river — the only water park attraction that never has a line. Is Seapony jaded? Or just looking to get a better tan? Adults are expected to tote around all sorts of bells and whistles, their eyes fixated on being first place, but Seapony doesn't want to race. Instead, the group is producing music that wins by default. It sounds nice; it compliments sunshine; and it's made for days free of responsibility.

This summer, put on that swimsuit, run around the yard, and laugh obnoxiously loud like you did as an awkward adolescent. Or keep it San Francisco-style by trading out the yard for Dolores Park and adding a brown paper sack. Just don't forget the Seapony. SFBG



**Seattle's Seapony ride into town on the honeyed sounds of their new album, *Go With Me*.** | PHOTO BY ANGEL CEBALLOS

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# Earthly creations, unearthly longings

## Week one dance at the San Francisco International Arts Festival

**By Rita Felciano**
arts@sfbg.com

**DANCE** The San Francisco International Arts Festival's model of presenting guest and local dancers side by side was initially designed to alleviate Bay Area artists' concern that SFIAF might siphon off funding for their own work. Yet the format works artistically. The 2011 festival's first week's lineup of local and imported dance proved it. One-night stands at the Marines Memorial Theatre came from Israel's Barak Marshall Company and Santa Fe's Dancing Earth. From San Francisco, Hope Mohr Dance and FACT/SF shared evenings at Fort Mason.

Marshall is a Yemeni-Israeli American now primarily living in Israel. Apparently the 2010 *Monger* was influenced by servant-master dichotomies like those portrayed, most prominently, in the evergreen British TV show *Upstairs, Downstairs*. The work turned out to be a Kafkaesque film noir comedy that wore its desperation just barely covered by maids' aprons and grooms' suspenders. That the despot, a mysterious Mrs. Margaret, is a woman — Marshall calls her the Whore of Babylon — only heightened its impact. After the recent Middle East (and elsewhere) turmoil, it's impossible not to see *Monger* as deeply political. Marshall first presents his 10 dancers wrapped in black, anxiously scanning the sky. He ends on the same pessimistic note.

Marshall's variety show format separates *Monger*'s acts with blackouts and punctuates them with the tinkling service bell. Both provided a welcome continuum, though most of the sections work individually. The servants scurried like road-runners; the emotionally temperature between them steadily increased like a boiler about to explode. Attempts at self-assertion, whether through love or violence, failed repeatedly. I saw a touch of Ohad Naharin — Marshall cut some of his teeth in Naharin's Batsheva Dance Company — in the hilarious hate- and gossip-mongering "upstairs" ladies. Spitting venom, they bobbed up like corks in the sea. *Monger* gained valuable support from the choreographer's own exceptionally imaginative patchwork score.

I have, however, major concerns with the choreography. Although the extensive use of unisons, punctuated by gestural language, made intellectual sense, they pulled the piece down toward monotony.

What's your idea of "Native American dance?" Stomping feet, flying fringe, and pounding drums? Not a trace of a powwow could be found in the excellently danced *Of Bodies Of Elements* by Dancing Earth's 10 dancers (plus two babies).

Choreographed by Rulan Tangen and performed by members from diverse North American tribal cultures, *Bodies* included contributions from traditional practices, including a "Deer Dance" (by guest artist Jesus "Jacoh" Cortes) and a "Prayer Dance" (by Deollo Johnson), suspiciously looking like an Eagle Dance with strong elements from women's fancy dances. But this is a thoroughly contemporary work with performers — men and women alike — whose athleticism and multifarious talents and training acknowledge the air as much as the ground under their feet.

*Bodies* is presented as a creation myth whose believers become alienated from the natural order but find their way back into it. The choreography sometimes doesn't spell out the narrative that clearly, so the program notes help for those unfamiliar with indigenous American beliefs.

A small ritual sets the tone. A member of the local Ohlone tribe blessed the space the company had asked permission to perform in.

At 90 minutes, the two-act *Bodies* could be tightened, though I wouldn't give up a second of the opening, which imagines the natural world — including a splendid tree — emerging from an inchoate mass. Moving from hunter-gatherers to agricultural life was economically and clearly presented, though the water choreography for the women felt vapid. But Raul Trujillo's "Cage Dance," which used an elaborate double contraption (one part of it a hoop skirt) to indicate various forms of imprisonment, missed its target. The dancers physically struggled to get in and out of it — surely not the intent.



**Dancing Earth's Indigenous Dance Creations performs the stirring *Of Bodies of Elements*.** | PHOTO BY PAULO T. PHOTOGRAPHY

The second act included a haunting Ghost Dance. It was danced with traditional bobbing steps against a wailing wall (video by Alejandro Quintana) that documented the destruction humankind manages to inflict on itself. Perhaps Tangen's idea that a deracinated people experiencing degradation can still hear Earth's heartbeat in contemporary urban rhythms is overly romantic. But it's a lovely idea to consider and made for some impressive hip-hop dancing.

Putting Hope Mohr and Charles Slender on the same double bill paired two artists who are relatively new in town — Mohr since 2007, Slender since 2008. They have nothing in common except that they clothe their formal concerns with clear expressive intent. For Mohr, this has sometimes meant working in tandem with community and professional dancers. Slender has elaborate theatrical trappings that he seems to be constantly reworking at his disposal.

Mohr's world premiere, the deep-ringing *Plainsong*, was a fragile mediation for a sturdy performer, the renowned Aleta Hayes. The subject is the mythic Penelope, waiting for Odysseus to return. Katrina Rodabaugh wove-unraveled *Plainsong*'s exquisite backdrop. Every meaning, every gesture of this 20-minute solo was suspended in ambiguity. In Hayes' touch, the pile of wool became bloody entrails. She enclosed her space with a fragile thread — to imprison or to protect herself? With vigorously shoveling hands, she could have been unearthing or burying something. Her deep, almost masculine voice surged from inside her guts. The full-of-potential *Plainsong* is one of Hope's finest works yet; she may want to consider refining it in the future.

Slender's mildly witty *Consumption Series* is a chameleon that adapts to wherever his intrepid FACT/SF troupers take it. It's a piece — this is the third time I've seen it — that looks at obsessions (food, sex, power) and envelops them with pseudo-baroque accoutrements and a slyly ballet-based vocabulary and its aberrations. The costumes and the ideas are beginning to look ragged; it's time to retire both. SFBG

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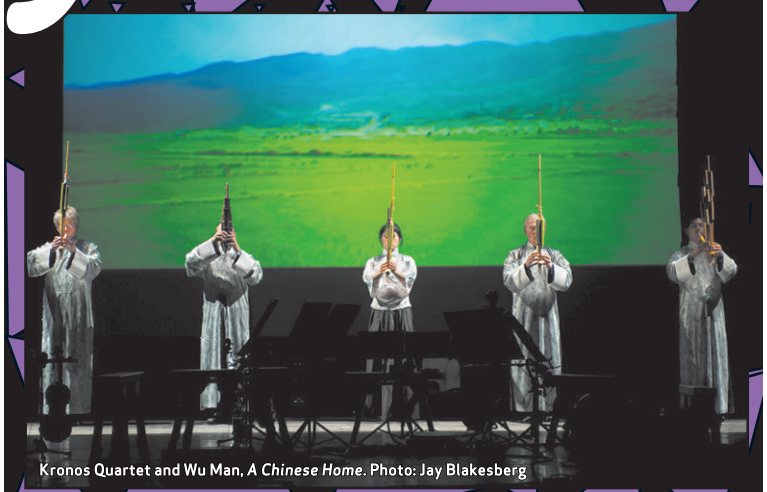
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Kronos Quartet and Wu Man, *A Chinese Home*. Photo: Jay Blakesberg

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# Last train to Fuck Town

## Rutger Hauer rides again in *Hobo With a Shotgun*

**By Dennis Harvey**
arts@sfbg.com



**A homeless vigilante (Rutger Hauer) metes out street justice in *Hobo With a Shotgun*.** | PHOTO BY KARIM HUSSAIN

**FILM** The course of an acting career can vividly illustrate the randomness of fate. Rutger Hauer spent some years in Dutch experimental theater of the 1960s — after pulling off that best way to terminate one's military service, faking mental illness — then became a local heartthrob as a medieval knight in a hit TV series at that decade's end.

He spent the 1970s primarily starring in Dutch movies, notably the striking early films of Paul Verhoeven — well before *Showgirls* (1995), *Starship Troopers* (1997), or even 1987's *RoboCop* (the director wanted Hauer for the lead, but was overruled by the studio). In the 1980s, Hauer played the memorable villains of *Blade Runner* (1982), *The Hitcher* (1986), and 1981's *Nighthawks* (inducing tough investigative cop Sylvester Stallone to don drag at the end to catch him), between runs at being an action hero and theoretically loftier assignments around the globe.

Then he settled into a multilingual journeyman's potluck of low-budget genre features, TV projects, small parts in mainstream films (2005's *Sin City* and *Batman Begins*), Guinness commercials, and a Kylie Minogue video. Apparently 67-year-old Dutch actors in Los Angeles can't be choosy.

Then again, sometimes better opportunities might choose them. At Sundance this January, Hauer played lead roles in two diametrically opposed movies. One was as the 16th-century Flemish artist Pieter Bruegel the Elder in Polish director Lech Majewski's extraordinary *The Mill and the Cross* (recently at the San Francisco International Film Festival), which brings one of that painter's most epic canvases to cinematic life and will hopefully open on U.S. art house screens later this year. The other was *Hobo With a Shotgun*. Guess which one is opening theatrically here already.

*Hobo* began as a $150 faux-trailer short that got considerable exposure online and off. The resulting long-form debut for director Jason Eisener and scenarist John Davies is doubtless the zenith in Halifax, Nova Scotia-shot retro 'ploitation splatter comedies to date. Which tells you nothing, of course. But it *is* pretty good — not great — insofar as spoofy gross-out nods to yesteryear's exploitation cinema go. Better than *Machete* (2010), a whole lot better than the likes of *Zombie Strippers!* (2008) or 95 percent of what Troma puts out.

Grizzled Hauer stars as the titular character who rides rails into an equally nameless berg nicknamed "Fuck Town" because it's so plagued by drugs 'n' thugz. The hoodlums are led by crime kingpin "The Drake" (Brian Downey) and goon sons (Gregory Smith, Nick Bateman) whose violent perversities are Caligula-licious. With corrupt police force in pocket, they're free to terrorize the populace via acts of degradation and violence pushed over the bad-taste top and then some.

When Hauer's hobo rescues a prostitute (Molly Dunsworth) from this clan's clutches, he trips his own mental wire from peaceably detached transient to pawnshop-armed streetsweeper of scum, à la 1980s vintage vigilante cheese like 1982's *Class of 1984* (Perry King vs. evil high school "punks"), 1985's *Death Wish 3* (Charles Bronson vs. evil gang "punks"), and 1984's *Savage Streets* (Linda Blair versus ... figure it out).

*Hobo With a Shotgun* faithfully apes exploitation conventions, from its lurid widescreen Technicolor hues to a score combining overproduced 1970s funky soundtrack kitsch with '80s direct-to-video synth pulsing. (Complete with a closing-credits rock song that channels Pat Benatar.) Its ludicrously over-the-top violence is kinda funny, but also nastier than need be.

Throughout, Hauer maintains a straight face. Maybe a tad more so than necessary — this movie could have used the wilder streak crazy-coot comedic streak shown by Jeff Bridges in last year's *True Grit* or Kurt Russell in 2007's *Grindhouse*.

Game Rutger Hauer retains his blue-eyed charisma and clearly relishes playing the gentle (when not lethal) giant in this artificially baroque scenario. He's also an actor long on the world stage still seeking a role in a worthy film (or play) that may define him for posterity. He's obviously got the talent — but at this point, would he take it? Would it even be offered? Did he take *Hobo With a Shotgun* because it seemed funny, or because it was the best he could get? SFBG

**HOBO WITH A SHOTGUN** opens Fri/27 in Bay Area theaters.

**From Albany dives to the top of the SF food chain, female bartenders are serving up the crème de la cocktail.** | HOTSY TOTSY PHOTO COURTESY OF YELP; 15 ROMOLO PHOTO BY KRISTY M.



# (Wo)manhattan diaries

## The strongest female touches in the Bay's bars

**By Ruggy Joesten**
ruggy@yelp.com

**RUGGY'S YELP** Let's be frank.



Actually, let's be Fran. In this cocktail-centric metropolis, the chances of sipping on a superlative Harvey Wallbanger or a provocative NOLA-inspired Sazerac made from the hands of a fully-tattooed male with an affinity for Rollie Fingers is a fair sight more likely than savoring a boozy palliative shaken by a member of the fairer species.

I (clearly) have no qualms about guzzling toothsome moonshine from the XY chromosomes at Bloodhound or Bourbon and Branch, but when barkeeps from Venus go toe-to-toe with the boys, my soul all but melts into a Spinal Tap-esque puddle of goop. Ah, gender equality. This week, we've got mad props for the wise women of classy intoxicants.

### NOPA

This former-bank-turned-restaurant has evolved into a realtor's nocturnal emission. While anyone living in the 'hood for longer than a half decade is quick to point out that you're actually hobnobbing in the Western Addition, it didn't take long — the joint's been open for five years now — for Divisadero denizens to become familiar with their new acronym, and the piquant potables of bartender Kitty Gallisa.

On any given evening on the corner of Hayes and Diviz (perhaps a tad less often these days since Gallisa's been busy with her Hapa Ramen project), you'll find her mixing and muddling to a local crowd of fervent followers. From White Dog manhattans, to Aston Martins, to the surprisingly delightful nonalcoholic quince lemonade, rest assured that when she's slingin' drinks, you're in for a treat.

560 Divisadero, SF. (415) 864-8643, www.nopasf.com

### 15 ROMOLO

For many, 15 Romolo is one of the best reasons to saunter into the neon trees of North Beach. Among the many attractions at this Barbary-Coast-staple-turned-hipster-hideaway is a menu of seasonal, locally sourced bar bites and carnival fare that will engage and inspire, as well as a truly remarkable cocktail program aided by the affable New York City transplant (and recent Bar Star winner!) Morgan Young.

The sassy, inked up 20-something came onto the scene last summer, and her immediate impact as a force to be reckoned with was felt shortly thereafter. While she's clearly able to mix up a fine, traditional *Mad Men*-era cocktail, if you're torn on what to order just give her a base alcohol of preference and she'll handle the dirty work of creating a luscious libation while you munch on smoked pulled pork sliders, burgers made with 100 percent grass fed beef, and some of the best chicken 'n' biscuits you'll find west of the Mason-Dixon line.

And if you're in a vivacious mood, ask Morgan for her signature Pebbles champagne cocktail with orange Curacao, peach bitters, rosé, sugar cubes, and a grapefruit twist. It's like a party in your mouth, and everyone on Broadway and Columbus is invited.

15 Romolo Place. www.15romolo.com (415) 398-1359

### HOTSY TOTSY CLUB

This one's a bit of a trek, but if you have a pal with a whip who owes you a huge favor, burn a lifeline by scoring a lift to the Totsy. What was once a gritty, since-1939 rathskeller reserved solely for self-medicating WWI veterans has morphed into the coolest hang in all of Albany (actually a lot bigger feat than you'd think).

With free shuffleboard, free Wi-Fi, and a free 45-rpm jukebox filled with donated records spanning 1952 to the late '70s, there's no better place to enjoy artisanal fire water and eye-opening transgressive cinema streaming from a high def Magnavox. Bartender Keli Rivers oversees HTC's cocktail program, and if you find a better mescal creation than her Mexican Velvet, a blend of Cazadores reposado, Chichicapa mescal, pineapple gum, and fresh lime in a velvet falernum-rinsed glass, I'd love to hear about it.

Save yourself the trouble of looking and dabble in Keli's handiwork with a street taco from nearby Tacos al Autlense in one hand and your lap dog in the other (it's a canine-friendly joint). If that ride isn't forthcoming, catch Keli mixing it up tonight (Wednesday, May 25) at CUESA's farmers market cocktail event at the Ferry Building.

601 San Pablo, Albany. (510) 526-5986, www.hotsytotsyclub.com SFBG

*The raffish Ruggy Joesten is senior community manager at Yelp.com.*


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TRACY MORGAN
From "30 Rock"

JUNE 2-5
ARJ BARKER
From "Flight of the Conchords" with Jimeoin and Tony Camin

JUNE 9-11
DAVE FOLEY
From "The Kids in the Hall" and "Toy Story 2"

JUNE 16-18
JIM BREUER
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Thurs, May 26
ART ALEXAKIS of EVERCLEAR
Fri, May 27
DIGABLE PLANETS
Sat, May 28
Celebrating Miles Davis Birthday!
NICHOLAS PAYTON XXX
Feat. LENNY WHITE & ROBERT HURST
Sat, May 28 (in Lounge)
KARSH KALE & LIVE CINEMA
Cinema - 6 Degrees CD Release
Mon, May 30
Bay Vibes & Sonic Zen Records Present
SONGWRITERS UNPLUGGED IV
Tues, May 31
THE BLUES BROADS
Featuring Angela Strehli, Tracy Nelson, Dorothy Morrison, Annie Sampson
Wed, June 1
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Tues-Wed, May 31-June 1
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Thurs, June 2
FOUR ON THE FLOOR
Featuring BARBARA HIGBIE, LINDA TILLERY, GEORGE BROOKS & KAI ECKHARDT
Fri, June 3
ANTHONY DAVID
Sat-Sun, June 4-5
JOEY DeFRANCESCO TRIO with Rick Zunigar (guitar) & Ramon Banda (drums)
Mon, June 6
MICHAEL FORMANEK
Featuring TIM BERNE, CRAIG TABORN, & GERALD CLEAVER
Celebrating the release of The Rub and Spare Change on ECM
Tues, June 7
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Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 25

### ROCK/BLUES/HIP-HOP

**American Economy, Greg Cross Band** Grant and Green. 9pm, free.
**Atomic Bomb Audition, Listo, Moe! Staiano** Bottom of the Hill. 9pm, $8.
**Black Ryder, Blackbird Blackbird, White Arrows, Wolf Feet** Rickshaw Stop. 8pm, $12. Part of San Francisco Popfest.
**Shane Dwight** Biscuits and Blues. 8 and 10pm, $16.
**Joan as Police Woman** Café Du Nord. 8:30pm, $16.
**Rosa Grande, Outlaw, Return to Earth** Knockout. 10pm, $6.
**Sam Roberts Band, Motopony** Independent. 8pm, $16.
**Stiff Little Fingers, Sharks** Slim's. 8pm, $20.
**Swig, Lee Gallagher, Nicholas Burke, Dead Air Savior** Hotel Utah. 9pm, $8.
**Woods of Ypres, Cormorant** Hemlock Tavern. 9pm, $7.
**Yeasayer, Smith Westerns, Hush Hush** Fillmore. 9pm, $40.

### FOLK/WORLD/COUNTRY

**Beauty Operators** 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm.

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**Yaelisa and Caminos Flamencos** Yoshi's San Francisco. 8pm, $20.

### DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
**Buena Onda** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, free. Funk, swing, rare grooves, and more with Dr. Musco and guests.
**Club Shutter** Elbo Room. 10pm, $5. Goth with DJs Nako, Omar, and Justin.
**Full-Step!** Tunnel Top. 10pm, free. Hip-hop, reggae, soul, and funk with DJs Kung Fu Chris and Bizzi Wonda.
**No Room For Squares** Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.

## THURSDAY 26

### ROCK/BLUES/HIP-HOP

**Art Alexakis** Yoshi's San Francisco. 8pm, $28.
**"Blue Flame"** DNA Lounge. 9pm, $20-35. With Starting 6, Love Rance, Freshmen, Dynamic Truth, Damey, and Young Murph.
**Chain Gang of 1974, DJ Aaron Axelsen** Rickshaw Stop. 10pm, $10.
**Dominant Legs, Aberdeen, Motifs, Sweater Girls** Café Du Nord. 8pm, $12. Part of San Francisco Popfest.
**Heavythin, Pops, Mercy Thieves** Grant and Green. 9pm, free.
**Noah and the Whale, Bahamas** Independent. 8pm, $20.
**Nodzzz, Milk Music, Doors US** Hemlock Tavern. 9pm, $7.
**Ana Popovic** Biscuits and Blues. 8 and 10pm, $22.
**Royal Baths, Weapons of the Future, Sataray, Tarantula Tango** 111 Minna. 8pm, $7.
**Script, Andrew Allen** Warfield. 8pm, $30-35.
**Thrones, Lecherous Gaze, Lazy Dogs, Sedan** Thee Parkside. 9:30pm, $8.
**White Denim, Fake Your Own Death, Angel Island** Bottom of the Hill. 9pm, $13.
**Yeasayer, Smith Westerns, Hush Hush** Fillmore. 9pm, $40.

### FOLK/WORLD/COUNTRY

**Bluegrass and old-time music jam** Atlas Café. 8-10pm, free.
**Rose's Pawn Shop, Misisipi Mike and the Midnight Gamblers** Amnesia. 9pm, $7.
**"Twang! Honky Tonk"** Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm.

### DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, $5. DJs Pleasuremaker and Señor Oz, plus guests Fausto Sousa and DRM, spin Afrobeat, Tropicália, electro, samba, and funk.
**80s Night** Cat Club. 9pm, $6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.
**Guilty Pleasures** Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
**1984** Mighty. 9pm, $2. The long-running New Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests.
**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

## FRIDAY 27

### ROCK/BLUES/HIP-HOP

**Digable Planets** Yoshi's San Francisco. 8 and 10pm, $16-24.
**Dwarves, Radishes, Pleasure Kills** Bottom of the Hill. 10pm, $15.
**Fray** Fillmore. 9pm, $40.
**Hell's Belles** Red Devil Lounge. 9pm, $12.
**Rickie Lee Jones** Davies Symphony Hall, 201 Van Ness, SF; www.sfjazz.org. 8pm, $20-65.
**Noah and the Whale, Bahamas** Independent. 8pm, $20.
**Ana Popovic** Biscuits and Blues. 8 and 10pm, $22.
**Sex With No Hands** Café Du Nord. 9:30pm, $10.
**Twinks** 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm.
**Undergang, Acephalix, Bruxers** Hemlock Tavern. 9:30pm, $10.

**Undertones, Allo Darlin', Mantles, Smittens** Rickshaw Stop. 8pm, $17. Part of San Francisco Popfest.

### JAZZ/NEW MUSIC

**Black Market Jazz Orchestra** Top of the Mark. 9pm, $10.
**Vaughn Johnson** Jack's Club, 2545 24th St, SF; (415) 641-5371. 7-9pm.
**Linda Kosut** Savanna Jazz. 7:30pm, $10.

### FOLK/WORLD/COUNTRY

**B-Side Players** Brick and Mortar, 1710 Mission, SF; www.carnavalfever.com. 9pm, $15.
**Samba Da, Remelexo** Elbo Room. 10pm, $13.
**Tribal Seeds, Through the Roots** Slim's. 9pm, $16.

### DANCE CLUBS

**Afro Bao** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, $5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
**Maceo Plex, Robag Wruhme, Adnan Sharif** Public Works, 161 Erie, SF; www.publicsf.com. 9pm, $10-12.
**Meat vs. Death Guild** DNA Lounge. 9:30pm, $4-8. Industrial, gothic, and more with Decay, BaconMonkey, Joe Radio, and Netik.
**Soul Rebel** Koko Cocktails, 1060 Geary, SF; www.kokococktails.com. 10pm, free. Reggae, punk, 2tone, oi, and more with Dougie, Tim, and Tomas.
**Vintage** Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktalians.

## SATURDAY 28

### ROCK/BLUES/HIP-HOP

**Assembly of Dust, New Monsoon Acoustic Independent.** 9pm, $17.
**Cold Blood, Bingtones, Tribal Blues Band** Great American Music Hall. 8pm, $22.
**Flexx Bronco, Soft White Sixties, MF Ruckus, Thee Heartbeats** Thee Parkside. 9pm, $8.
**Guitar Wolf, Cheap Time, RockTigers** Bottom of the Hill. 9:30pm, $15.
**Man/Miracle, Skeletal System** Amnesia. 9pm.
**Monophonics** Brick and Mortar, 1710 Mission, SF; www.carnavalfever.com. 9pm, $15.
**Rock N' Roll Adventure Kids, Rantouls, Night Howls** Hemlock Tavern. 9:30pm, $7.
**Omar Romero and His Tres Flores Band, DJ Daniel, Okie Oran** Knockout. 10pm, $7,
**"Slumberland Records Showcase"** Rickshaw Stop. 5pm, $17. With 14 Iced Bears, Phil Wilson, Neverever, and more. Part of San Francisco Popfest.
**Earl Thomas and the Blues Ambassadors** Biscuits and Blues. 8 and 10pm, $22.
**Zepparella, Flametal** Slim's. 9pm, $15.

### JAZZ/NEW MUSIC

**Tony Bennett** Davies Symphony Hall, 201 Van Ness, SF; www.sfjazz.org. 8pm, $75-150.
**Gina Harris and Torbie Phillips** Savanna Jazz. 7:30pm, $10.
**Nicholas Payton XXX** Yoshi's San Francisco. 8 and 10pm, $22-28.
**Lavay Smith and Her Red Hot Jug Band** 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm.

### FOLK/WORLD/COUNTRY

**Samba Da, Banda Abalua** Elbo Room. 10pm, $13.

### DANCE CLUBS

**Afro Bao** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, $5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
**Bootie SF: Hipster Bootie** DNA Lounge. 9pm, $8-15. Mash-ups with Adrian and Mysterious D plus guests. Ironic mustaches encouraged.
**Chillin' Productions** Mezzanine. 8pm, $10. With DJs Dirtyhertz, Duserock, Felina, and more.
**Go Bang!** Deco Lounge, 510 Larkin, SF; www.decosf.com. 9pm, $5. Atomic dancefloor disco action with Paul Goodyear, Tal M. Klein, Eddie House, and more.
**Karsh Kale and Live Cinema** Yoshi's San Francisco Lounge. 10:30pm, $25.
**Marques Wyatt, Said, Stepwise ITO Galang** Public Works, 161 Erie, SF; www.carnavalfever.com. 9pm, $10. African, Latin, Caribbean, and South American beats.

## SUNDAY 29

### ROCK/BLUES/HIP-HOP

**Billy Nayer Show, Lee Vilensky Trio** Bottom of

CONTINUES ON PAGE 34 ››



















## SUN/29

### ROCK/BLUES/HIP-HOP

CONT››

the Hill. 10pm, $12.
**Daniel Lanois' Black Dub, Rocco Deluca** Fillmore. 8pm, $25.
**Eternal Summers, Beets, Catwalk, Seapony** Hemlock Tavern. 8pm, $12. Part of San Francisco Popfest.
**Johnny Indovina, Damien Youth, Michael Berg** Café Du Nord. 8pm, $15.
**"Keep the Bacon Shakin'! A Celebration of the Life of Johnny Nitro"** Slim's. 8pm, $15. With Daniel Castro, Alvon, Chris Cobb, and more.
**Ooklah the Moc** Independent. 9pm, $16.
**Sugaray and the CK Allstars** Biscuits and Blues. 8 and 10pm, $20.

### JAZZ/NEW MUSIC

**Savanna Jazz Trio and jam** Savanna Jazz. 7:30pm, $5.
**Tom Lander Duo** Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.

### FOLK/WORLD/COUNTRY

**"Acoustic Picnic Show"** Dolores Park, 19th St at Dolores, SF; www.sfpopfest.com. 2pm, free. With Let's Whisper, Mark Monnone, and more. Part of San Francisco Popfest.
**Califia** Thee Parkside. 4pm, free.
**Forró Brazuca** Brick and Mortar, 1710 Mission, SF; www.carnavalfever.com. 9pm, $12.
**Gilded Rooks, Kamp Camille** Amnesia. 9pm, $7-10.
**"Sunday Night Latin Sounds"** Ramp, 855 Terry Francois, SF; www.facebook.com/TheRampSF. 5:30-8:30pm, $7.

### DANCE CLUBS

**Batcave** Cat Club. 10pm, $5. Death rock, goth, and post-punk with Steeplerot Necromos and c_death.
**Creep, Anthony "Shake" Shakir, DVA** Public Works, 161 Erie, SF; www.publicsf.com. 9pm.
**Dub Mission** Elbo Room. 9pm, $12. Dub, roots, and classic dancehall with Nickodemus, Spy From Cairo, and DJ Sep.
**Mobb Deep, Sean G.** Mezzanine. 8pm, $25-75. Hip-hop bangers.
**La Pachanga** Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, $10. Salsa dance party with live Afro-Cuban salsa bands.
**Sabo** Som., 2925 16th St., SF; www.carnavalfever.com. 9pm, $10. Latin house music.
**Trannyshack: Madonna Tribute** DNA Lounge. 9:30pm, $20. Heklina and company pay tribute to the Material Girl.

## MONDAY 30

### ROCK/BLUES/HIP-HOP

**Asobi Seksu, Scattered Trees, Cannons and Clouds** Bottom of the Hill. 2pm, $12.
**Eric Gates** Biscuits and Blues. 8 and 10pm, $18.
**Dustin O'Halloran, MagikMagik String Quartet, Conspiracy of Venus** Rickshaw Stop. 8pm, $15.
**Reckless Kind, Solwave, Aloha Screwdriver** Elbo Room. 9pm, $5.
**"El Rio Shit-Kickin' Memorial Day"** El Rio. 4pm, $10. With Drunk Horse, Red Meat, Jesse Jay Harris Band, Evangenitals, and Scott Young.
**Suggies, Psychic Hiking, Pony Village, Casual Dolphins, Mutineers** Kimo's. 7:30pm, $6.

### DANCE CLUBS

**Under Raps** Showdown, 10 Sixth St, SF; www.bposmusic.us. 10pm, free. Hip-hop open mic with shosts LRoneous, Aspect McCarthy, and DJ Pony P.

## TUESDAY 31

### ROCK/BLUES/HIP-HOP

**Antlers, Little Scream** Great American Music Hall. 8pm, $18.
**Bells, Lawlands, Ash Reiter** Amnesia. 9:30pm.
**Blues Broads** Yoshi's San Francisco. 8pm, $25.
**Eric Gates** Biscuits and Blues. 8 and 10pm, $18.
**Little Muddy** John Colins, 138 Minna, SF; www.johncolins.com. 9pm, free.
**"Live 105's Battle of the Bands"** Rickshaw Stop. 8pm, $5.
**Cyril Noir and the Black Kat Kabaret, Slim Jenkins, DJ Delachaux and Technobrat** Elbo Room. 9pm, $5-8. **SFBG**


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THURSDAY 05/26
9PM • $5 ADV & DOOR
Comcast Sportsnet Band Night
• Beggars Jamboree
• Local Option
• Telepathic Slip

FRIDAY 05/27
9PM • $8 ADV & DOOR
• Wave Array
• Caught in Motion
• Tracing Figures

SATURDAY 05/28
9PM • $8 ADV & DOOR
• Maren Parusel
• Ready! Ricochet CD release party
• Paula Boyd-Sutor

Afternoon Show
2PM • $10 - $25 SLIDING
• 40 Love
• UFO
• Various Urban Musicians
• The Shes

SUNDAY 05/29
8PM • $8 ADV & DOOR
• Robert Ellis
• Virgil Shaw
• TBA

MONDAY 05/30
7:30PM • $FREE
Bay Guardian Readers Poll Best Open Mic
• Open mic with JJ Schultz

TUESDAY 05/31
9PM • $6 ADV / $8 DOOR
sf popfest presents:
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• The Smittens
• Monnone Alone (Mark Monnone of the Lucksmiths)

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FAKE YOUR OWN DEATH
ANGEL ISLAND

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THE RADISHES
THE PLEASURE KILLS
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SLIM JENKINS, PLUS
DJ DELACHAUX & TECHNOBRAT
$5 W/ SPEAKEASY ATTIRE

WED 6/1 9PM $10 ADV. $12 DOOR
SHARON NEEDLEZ & FOOTWERKS PRESENT
FOOTWERKS FEAT.
DJ ASSAULT
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RIPLEY (SURYA DUB),
DIALS (SOUNDPIECES),
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RYURY & ELECTROASS

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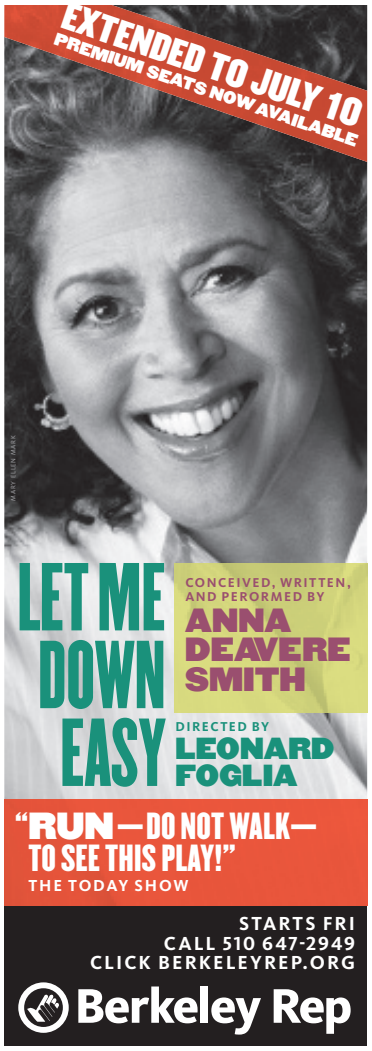
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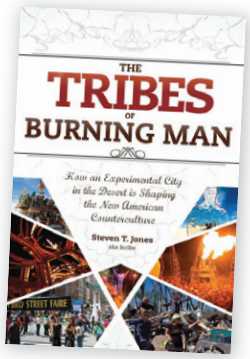









Meet Bay Guardian City Editor Steven T. Jones and hear him read from his new book, The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture at one of the following events.




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AUG. 11, 6:00 PM SAN FRANCISCO MAIN LIBRARY, LATINO HISPANIC MEETING ROOM
100 Larkin St., San Francisco, CA

Or you can order a signed copy of the book directly from the author at www.steventjones.com.






Stage legend Anna Deavere Smith brings *Let Me Down Easy* to Berkeley Rep. | PHOTO BY JOAN MARCUS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

# THEATER

## OPENING

**The Pride** New Conservatory Theatre Center, 25 Van Ness, SF; (415) 861-8972, www.nctcsf.org. $24-40. Opens Fri/27, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through July 10. New Conservatory Theatre Center performs the West Coast premiere of Alexi Kaye Campbell's love-triangle time warp drama.

## BAY AREA

**Let Me Down Easy** Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $17-73. Opens Sat/28, 8pm. Runs Tues and Thurs-Sat, 8pm (also Sat, 2pm); Wed, 7pm; Sun, 2pm. Through June 26. Anna Deavere Smith performs her latest solo show.

**Welcome Home, Julie Sutter** Marion E. Greene Black Box Theater, 531 19th St, Oakl; www.theatrefirst.com. $10-30. Opens Thurs/26, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through June 19. A combat veteran returns home to figure out her post-Iraq life in Julie Marie Myatt's drama.

## ONGOING

**Little Shop of Horrors** Boxcar Theatre Playhouse. 505 Natoma; www.boxcartheatre.org. $20-50. Opens Wed/25, 8pm. Runs Tues-Sat, 8pm; Sun, 2pm. Through June 26. Boxcar Theatre presents a new version of the musical.

**Lucky Girl** EXIT Studio, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. $10-25. Thurs/26-Sat/28, 8pm. Honey (Cheryl Smith) talks about "the shoes" first, the shoes repeatedly, against even her analyst's power to retain a common interest in the footwear of her attacker. Why should she so concern herself with this detail of the man who assaulted her, wounding her in ways too subtle and deep to measure—unless through the wayward precision of the poetical imagination some measure might actually be taken. That is the force and beauty of *Lucky Girl*, a notable new stage adaptation by Tom Juarez of poet Frances Driscoll's 1997 collection, *The Rape Poems*, which premieres as part of Exit Theatre's DIVAfest 2011. Juarez crafts an engagingly dynamic and delicate narrative arc from Driscoll's thematically joined but otherwise disparate poems, gorgeously formulated verses that delve into a devastating subject with an unexpected range of humor, insight, and compassion. This supple range is acutely grasped and exquisitely interpreted by Smith, whose gripping performance (keenly directed by Kathryn Wood) eschews anything remotely sentimental for a complex and moving portrait of the enduring aftermath of terror. (Avila)

**Nobody Move** Intersection for the Arts, 925 Mission, Golden Gate; 626-2787, www.brownpapertickets.com. $20-35. Thurs-Sat, 8pm; Sun, 3pm. Through June 12. Intersection for the Arts and Campo Santo present a play based on the novel by Denis Johnson.

**Queer** Southside Theater, Bldg D, Third Floor, Fort Mason Center, Marina at Laguna, SF; (415) 399-9554, www.sfiaf.org. $12-25. Fri/27-Sat/28, 8 pm; Sun/29, 7pm. Composer Erling Wold's 2001 chamber opera, based on the early novel by William S. Burroughs, returns as part of this year's San Francisco International Arts Festival. It's a moody, evocative, dreamy, and witty piece, beautiful to listen to and totally worth seeing, first of all for the soulful, salacious showmanship and prowess of Joe Wicht as Burroughs's narrative stand-in Lee, a punchy junk-addicted American (decked in perfect period-setting attire by Laura Hazlett) on the prowl for boys and other highs in 1950s Mexico City. Wicht is magnetic in the part, embodying Lee with complete assurance and proving as potently dynamic in his singing as in the wry, textured delivery and well-wrought physicality of his characterization. Ken Berry as the other principal singer adds further energy and buoyancy in several supporting roles. James Graham, subdued and sly, plays well against Wicht as Lee's obsession, the young Allerton, lured on a trip to South America to seek out the mysterious indigenous psychotropic drug called yage (aka ayahuasca). Graceful dancers Diana Consuelo Hopping Rais and Jorge Rodolfo De Hoyos Jr. meanwhile add an appealingly languid human landscape in a variety of non-speaking parts (in intelligent, sensual choreography by Cid Pearlman). The episodic plot is well-suited to Wold's atmospheric score, which is here played by a five piece ensemble and blends elongated, jagged, whirling lines and harmonies with convincing splashes of Latin color. Minor distractions in some unfortunate technical glitches, uneven sound levels on the actors, and the rustle of body mics aside, this is a small but admirable production directed by Jim Cave and conducted by Bryan Nies. (Avila)

**Reborning** SF Playhouse, 533 Sutter; 677-9596. www.sfplayhouse.org. Tues-Wed, 7pm; Thurs-Sat, 8pm (also Sat, 3pm). Through June 11. Though emphatically fictional, Zayd Dohrn's play *Reborning*, currently receiving its world premiere at the SF Playhouse, provides an intriguing introduction to a decidedly fringe occupation. That of reborning: the art of crafting photo-realistic doll children commissioned by collectors, and sometimes by grieving parents. The play opens with an act of creation, as Kelly (Lauren English) tidies up a closed eye with a sculptor's blade while a joint burns in the ashtray beside her. Enter Lorri Holt as Emily, a crisp, efficient businesswoman, and a client, come to check on the progress of her "baby" Eva. Things start to go South when Emily suggests some modifications and Kelly's own obsession with the project eventually spirals out of control. Amiable foil, Alexander Alioto as Kelly's boyfriend Daizy, exudes eager, golden retriever-like loyalty, but as Emily coolly observes, has "nothing to offer someone who is drowning." All three actors are top-notch and do a fine job processing thoroughly uncomfortable moments, and the crack design team set the stage and mood precisely. Unfortunately the script itself skews towards melodrama and certain themes (dildo-design, drug abuse, "the dumpster darling") imbue *Reborning* with an almost seedy, *Jerry Springer* vibe that seems inconsistent with director Josh Costello's strictly straightforward approach to the charged material. (Gluckstern)

**Risk is This...The Cutting Ball New Experimental Plays Festival** EXIT on Taylor, 227 Taylor; (800) 838-3006, www.cuttingball.com. $20-50. Fri-Sat, 8pm. Through June 25. Cutting Ball Theater closes its 11th season with a festival of experimental plays, including works by Eugenie Chan, Rob Melrose, and Annie Elias.

**The Stops** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $24-40. Previews Wed/25-Thurs/26, 8pm. Opens Fri/27, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through June 25. New Conservatory Theater Center presents a musical comedy set in San Francisco.

**A Streetcar Named Desire** Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. $26-38. Wed-Sat, 8pm. Through June 25. Actors Theatre of San Francisco presents the Tennessee Williams tale.

**Vice Palace: The Last Cockettes Musical** Thrillpeddlers' Hypnodrome, 575 10th St; (800) 838-3006, www.brownpapertickets.com. $30-35. Fri-Sat, 8pm; Sun, 7pm. Through July 31. Hot on the high heels of a 22-month run of *Pearls Over Shanghai*, the Thrillpeddlers are continuing their Theatre of the Ridiculous revival with a tits-up, balls-out production of the Cockettes' last musical, *Vice Palace*. Loosely based on the terrifyingly grim "Masque of the Red Death" by Edgar Allan Poe, part of the thrill of *Palace* is the way that it weds the campy drag-glamour of *Pearls Over Shanghai* with the Thrillpeddlers' signature Grand Guignol aesthetic. From an opening number set on a plague-stricken street ("There's Blood on Your Face") to a charming little cabaret about Caligula, staged with live assassinations, an undercurrent of darkness runs like blood beneath the shameless slapstick of the thinly-plotted revue. As plague-obsessed hostess Divina (Leigh Crow) and her right-hand "gal" Bella (Eric Tyson Wertz) try to distract a group of stir-crazy socialites from the dangers outside the villa walls, the entertainments range from silly to salacious: a suggestively-sung song about camel's humps, the wistful ballad "Just a Lonely Little Turd," a truly unexpected *Rite of Spring*-style dance number entitled "Flesh Ballet." Sumptuously costumed by Kara Emry, cleverly lit by Nicholas Torre, accompanied by songwriter/lyricist (and original Cockette) Scrumbly Koldewyn, and anchored by a core of Thrillpeddler regulars, *Palace* is one nice vice. (Gluckstern)

## BAY AREA

**Care of Trees** Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. $17-26. Thurs-Sat, 8pm; Sun, 5pm. Through June 26. Shotgun Players presents a play about love and belief by E. Hunter Spreen, directed by Susannah Martin.

**Distracted** 529 South Second St, San Jose; (408) 295-4200, www.cltc.org. $15-35. Thurs-Sat, 8pm (also Sun/29, 7pm; June 5, 12, and 19, 2pm). Through June 19. City Lights Theater Company of San Jose presents a drama written by Lisa Loomer and directed by Lisa Mallette. SFBG



**Make your own colorful masks and trash bag boas at this year's Carnaval celebration on Sun/29 in the Mission District.**

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On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 25

**Diva Dare tour** Books Inc., 2275 Market, SF; (415) 864-6777, www.thedivadoctrine.com. 7:30-9:30pm, free. Drag starlet Chlamydia Killroy joins author Patricia Davis – who challenges all women to channel their inner diva in her new book, *The Diva Doctrine: 16 Universal Principles Every Woman Needs to Know* – for a book signing and costume contest. Dress like a diva and enter to win a basket of goodies while you sip bubbly and nibble the food of the goddesses (a.k.a., strawberries and chocolates.)
***Slow Sex* premier** Minna Street Gallery, 111 Minna, SF; (415) 974-1719, www.111minnagallery.com. 7-10pm, free. Join OneTaste founder Nicole Daedone for a soiree celebrating the publication of her new book, *Slow sex: The Art and Craft of the Female Orgasm,* with a burlesque show, cocktails, and beats by DJ Gray. Of course their will be readings from the book and a chance to go home with an autographed copy, as well as sexy surprises that you won't want to miss.

## THURSDAY 26

**"Retelling Stories"** Artists' Television Access, 992 Valencia, SF; www.atasite.org. 7pm, $6. Enjoy A night of not-totally-depressing film storytelling in conjunction with the current window installation "Necrocapital: AIDS in the Age of Surplus Value" – a chandelier made of hundreds of pill bottles created in response to Governor Jerry Brown's cuts to AIDS patient funding. The films are intended to be a lighter, more tongue-in-cheek route to addressing an intense issue, like a re-scripted biography of the closeted Liberace as a young AIDS activist in the short film *LIBERACEÓN*.

## FRIDAY 27

**Cultural encounters** de Young Museum, 50 Hagiwara Tea Garden Drive, Golden Gate Park, SF; (415) 750-3600, www.deyoungmuseum.org, 6-8:45pm, free. Save your Anthropology tuition and attend this special presentation of the "two spirits" tradition – a modern term for ancient gender-bending that describes Native Americans who express both masculine and feminine qualities. Performers and artists from a variety or tribes will provide an evening of cultural immersion for the whole family with poetry and dance performances, discussions, percussive instrument-making, and more.

**Smart night out** Yerba Buena Center for the Arts, 701 Mission, SF; (415) 321-1383, www.ybca.org. 7-11:30pm, free with RSVP. Explore the concept of quiet as it relates to contemporary art and performance with a silent dance party that interacts with the gallery artwork and architecture, ambient sound art, workshops led by the artists of the "Daily Lives" exhibit, and more. Later on in the evening, Kid Kameleon and the Hard French DJs will pump up the volume for a more traditional and less conceptual dance floor affair.

## SATURDAY 28

**"Chop Shop"** Plug and Play, 1353 Bush St., SF; bourgeoisgirl@gmail.com, Facebook: Chop Shop. 3:30-7pm, $5. Realize your dreams of becoming a rock star at this open audition for musicians – a one-stop chop shop for mingling and meeting your future band-mates. Here's how it works: you bring your guitars, drumsticks, and vocal chords (they provide all the big stuff) and get yourself video-recorded and uploaded on to the event's YouTube channel. All auditions will be available for viewing for a month. Even if you can't make it to the event, you can still upload a video of your own, or simply peruse the auditions on the YouTube channel. Smart!

## SUNDAY 29

**Trash Mash-Up at Carnaval** Mission and 17th St., SF; (415) 752-5537, www.trashmashup.org. 9:30am, free. The Mission District celebrates Carnaval with music, food, dance, crafts, and a parade featuring lavish floats, costumed dancers, international musicians, and colorful paraders. Follow the spectacle from Bryant and 24th Street to Mission and 17th Street. The parade will flow into a festival area featuring the Trash Mash-Up community art project where participants can make their own splendid costumes out of – you guessed it – trash!
***A Clockwork Orange* party** The Edinburgh Castle, 950 Geary St., SF; (415) 885-4074, www.castlenews.com. 2pm, $7. Get a group of your favorite droogs together and brush up on your Nadsat slang – This month marks the 40th anniversary of Stanley Kubrick's adaptation of Anthony Burgess' *A Clockwork Orange,* a film that Steven Spielberg once called "the most dangerous film" and Burgess himself claimed was misinterpreted, yet brilliant. You can surely expect Moloko Milkbar-themed cocktails, viddys on the screen, raffle prizes, readings, and spooky selections from the intense soundtrack. SFBG



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**Po (Jack Black) makes some new bunny pals in *Kung Fu Panda 2*.**
COURTESY OF DREAMWORKS ANIMATION

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

## OPENING

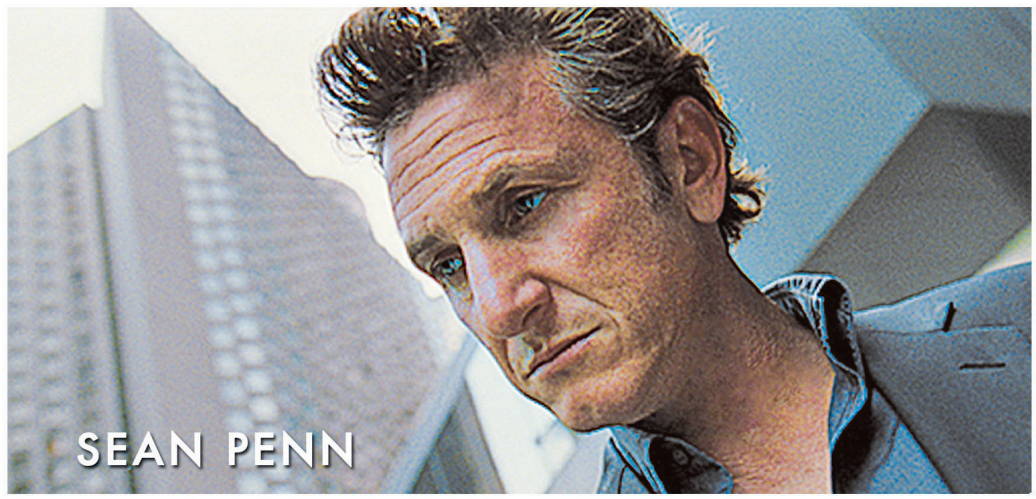
**The Hangover Part II** What could possibly go wrong this time? (1:42) *Four Star, Marina, Presidio, Shattuck.*
**Hobo With a Shotgun** See "Last Train to Fuck Town." (1:26) *Lumiere.*
**Into Eternity** Danish artist Michael Madsen (no, not *that* Michael Madsen) sneaks into Werner Herzog territory with this rather existential documentary about nuclear waste storage. Though he lacks Herzog's distinctive, delightful style (his narration is way too corny, and his interview subjects lack any discernable quirks), Madsen is onto something here. Ostensibly, his film is an exploration of Finland's Onkalo, an enormous underground facility built to store highly dangerous waste until it is no longer radioactive. Ho-hum, until you realize the facility must remain intact and functional for 100,000 years. How, *Into Eternity* asks, can we plan that far in the future? We can anticipate most natural-disaster scenarios, but what about human intrusion? How can we prevent future civilizations from drilling into the deadly cache, either accidentally or deliberately? How do we warn them? *Should* we warn them? Will humans even be around that far in the future? All we are is dust in the wind? Needless to say, this quiet, stylistically unassuming doc goes way, way deeper than 500 meters below Finland's ancient bedrock. (1:15) *Roxie.* (Eddy)
**Kung Fu Panda 2** Po (Jack Black) and company return for 3D martial-arts misadventures. (1:30) *Cerrito, Four Star, Presidio.*
**Midnight in Paris** Owen Wilson plays Gil, a self-confessed "Hollywood hack" visiting the City of Light with his conservative future in-laws and crassly materialistic fiancée Inez (Rachel McAdams). A romantic obviously at odds with their selfish pragmatism (somehow he hasn't realized that yet), he's in love with Paris and particularly its fabled artistic past. Walking back to his hotel alone one night, he's beckoned into an antique vehicle and finds himself transported to the 1920s, at every turn meeting the Fitzgeralds, Gertrude Stein (Kathy Bates), Dali (Adrien Brody), etc. He also meets Adriana (Marion Cotillard), a woman alluring enough to be fought over by Hemingway (Corey Stoll) and Picasso (Marcial di Fonzo Bo) — though she fancies aspiring literary novelist Gil. Woody Allen's latest is a pleasant trifle, no more, no less. Its toying with a form of magical escapism from the dreary present recalls *The Purple Rose of Cairo* (1985), albeit without that film's greater structural ingeniousness and considerable heart. None of the actors are at their best, though Cotillard is indeed beguiling and Wilson dithers charmingly as usual. Still — it's pleasant. (1:34) *Embarcadero.* (Harvey)

## ONGOING

**American: The Bill Hicks Story** (1:41) *Sundance Kabuki.*
**L'Amour Fou** Pierre Thoretton's documentary *L'amour fou* opens with two clips of men bidding farewell. The first, from 2002, is of the French-Algerian couturier Yves Saint Laurent announcing his retirement in a moving and emotional speech worthy of his favorite writer Marcel Proust. The second is of Pierre Bergé, Saint Laurent's longtime business partner and former lover, eulogizing his departed friend at the designer's memorial service six years later. Thoretton's film is suffused with goodbyes, many tender and candid, some portentous and rehearsed. To be sure, *L'amour fou* is a touching portrait of the powerful and tempestuous bond between Saint Laurent and Bergé, a bond that lasted close to five decades and resulted in one of the great empires of 20th century fashion. But it is also, alongside David Teboud's two 2002 YSL documentaries, another entry in the hagiography of Saint Laurent, one cannily steered by Bergé as much as by Thoretton. Well-spoken and charming, Bergé still comes off as the punchy entrepreneurial foil to Saint Laurent's dazzling but fragile genius. He can be both hyperbolic (praising Saint Laurent's gifts) but also forthcoming (discussing the designer's demons). Former muses Loulou de la Falaise and Betty Catroux are also interviewed, but this is clearly Bergé's show. (1:43) *Albany, Embarcadero.* (Sussman)
**The Beaver** (1:31) *Elmwood, SF Center, Shattuck, Sundance Kabuki.*
**Bill Cunningham New York** (1:24) *Bridge, Elmwood.*
**Bridesmaids** For anyone burned out on bad romantic comedies, *Bridesmaids* can teach you how to love again. This film is an answer to those who have lamented the lack of strong female roles in comedy, of good vehicles for *Saturday Night Live* cast members, of an appropriate showcase for Melissa McCarthy. The hilarious but grounded Kristen Wiig stars as Annie, whose best friend Lillian (Maya Rudolph) is getting hitched. Financially and romantically unstable, Annie tries to throw herself into her maid of honor duties — all while competing with the far more refined Helen (Rose Byrne). *Bridesmaids* is one of the best comedies in recent memory, treating its relatable female characters with sympathy. It's also damn funny from start to finish, which is more than can be said for most of the comedies Hollywood continues to churn out. Here's your choice: let *Bridesmaids* work its charm on you, or never allow yourself to complain about an Adam Sandler flick again. (2:04) *Balboa, Empire, Marina, 1000 Van Ness, Shattuck, Sundance Kabuki.* (Peitzman)
**Cave of Forgotten Dreams** (1:35) *SF Center, Shattuck, Sundance Kabuki.*
**The Conspirator** (2:02) *Opera Plaza.*
**The Double Hour** Slovenian hotel maid Sonia (Ksenia Rappoport) and security guard Guido (Filippo Timi) are two lonely people in the Italian city of Turin. They find one another (via a speed-dating service) and things are seriously looking up for the fledgling couple when calamity strikes. This first feature by music video director Giuseppe Capotondi takes a spare, somber approach to a screenplay (by Alessandro Fabbri, Ludovica Rampoldi, and Stefano Sardo) that strikingly keeps raising, then resisting genre categorization. Suffice it to say their story goes from lonely-hearts romance to violent thriller, ghost story, criminal intrigue, and yet more. It doesn't all work seamlessly, but such narrative unpredictability is so rare at the movies these days that *The Double Hour* is worth seeing simply for the satisfying feeling of never being sure where it's headed. (1:35) *Albany, Clay, Piedmont, Smith Rafael.* (Harvey)
**Everything Must Go** Just skirting the edge of sentimentality and banality, *Everything Must Go* aims to do justice by its source material: Raymond Carver's rueful, characteristically spare short story, "Why Don't You Dance?," from the 1988 collection *Where I'm Calling From*. And it mostly succeeds with some restraint from its director-writer Dan Rush, who mainly helmed commercials in the past. *Everything Must Go* gropes toward a cinematic search for meaning for the Willy Lomans on both sides of the camera — it's been a while since Will Ferrell attempted to stretch beyond selling a joke, albeit often extended ones about masculinity, and go further as an actor than 2006's *Stranger Than Fiction*. The focus here turns to the despairing, voyeuristic whiskey drinker of Carver's highly-charged short story, fills in the blanks that the writer always carefully threaded into his work, and essentially pushes him down a crevasse into the worst day of his life: Ferrell's Nick has been fired and his wife has left him, changing the locks, putting a hold on all his bank accounts, and depositing his worldly possessions on the lawn of their house. Nick's car has been reclaimed, his neighbors are miffed that he's sleeping on his lawn, the cops are doing drive-bys, and he's fallen off the wagon. His only reprieve, says his sponsor Frank (Michael Pena), is to pretend to hold a yard sale; his only help, a neighborhood boy Kenny who's searching for a father figure (Christopher Jordan Wallace, who played his dad Notorious B.I.G. as a child in 2009's *Notorious*) and the new neighbor across the street (Rebecca Hall). Though Rush expands the characters way beyond the narrow, brilliant scope of Carver's original narrative, the urge to stay with those fallible people — as well as the details of their life and the way suburban detritus defines them, even as those possessions are forcibly stripped away — remains. It makes for an interesting animal of a dramedy, though in *Everything Must Go*'s search for bright spots and moments of hope, it's nowhere near as raw, uncompromising, and tautly loaded as Carver's work can be. (1:36) *Piedmont, Sundance Kabuki.* (Chun)
**Fast Five** (1:41) *1000 Van Ness.*
**The First Grader** (1:43) *Opera Plaza, Smith Rafael.*
**Forks Over Knives** (1:36) *Opera Plaza.*
**Hanna** (1:51) *SF Center.*
**Hesher** (1:45) *California, Lumiere.*
**Incendies** (2:10) *Opera Plaza, Shattuck.*
**Jumping the Broom** (1:48) *SF Center.*
**Meek's Cutoff** After three broke down road movies (1994's *River of Grass*, 2006's *Old Joy*, 2008's *Wendy and Lucy*), Kelly Reichardt's new frontier story tilts decisively towards socially-minded existentialism. It's 1845 on the choked plains of Oregon, miles from the fertile valley where a wagon train of three families is headed. They've hired the rogue guide Meek to show them the way, but he's got them lost and low on water. When the group captures a Cayeuse Indian, Solomon proposes they keep him on as a compass; Meek thinks it better to hang him and be done with it. The periodic shots of the men deliberating are filmed from a distance -- the earshot range of the three women (Michelle Williams, Zoe Kazan, and Shirley Henderson) who set up camp each night. It's through subtle moves like these that *Meek's Cutoff* gives a vivid taste of being subject to fate and, worse still, the likes of Meek. Reichardt winnows away the close-ups, small talk, and music that provided the simple gifts of her earlier work, and the overall effect is suitably austere. (1:44) *Roxie, Shattuck.* (Goldberg)

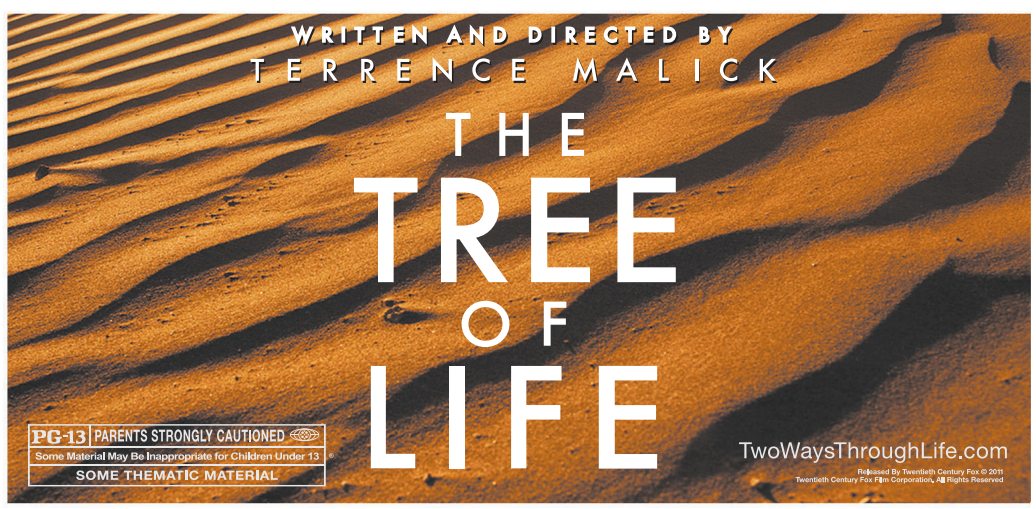
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## IN SELECT THEATERS FRIDAY, JUNE 3

## ONGOING

CONT››

**My Perestroika** (1:27) *Balboa.*

**Nostalgia for the Light** (1:30) *Lumiere, Smith Rafael.*

**Pirates of the Caribbean: On Stranger Tides** The last time we saw rascally Captain Jack Sparrow (Johnny Depp), he was fighting his most formidable enemy yet: the potentially franchise-ending *Pirates of the Caribbean: At World's End* (2007). The first *Pirates* movie (2003) was a surprise critical success, earning Depp his first-ever Oscar nomination; subsequent entries, though no less moneymaking, suffered from a detectable case of sequel-itis. Overseeing this reboot of sorts is director Rob Marshall (2002's *Chicago*), who keeps the *World's End* notion of sending Jack to find the Fountain of Youth, but adds in a raft of new faces, including *Deadwood*'s Ian McShane (as Blackbeard) and lady pirate Penélope Cruz. The story is predictably over-the-top, with the expected supernatural elements mingling with sparring both sword-driven and verbal — as well as an underlying theme about faith that's nowhere near as fun as the film's lesser motifs (revenge, for one). It's basically a big swirl of silly swashbuckling, nothing more or less. And speaking of Depp, the fact that the oft-ridiculous Sparrow is still an amusing character can only be chalked up to the actor's own brand of untouchable cool. If it was anyone else, Sparrow'd be in Austin Powers territory by now. (2:05) *Balboa, Castro, Cerrito, Empire, 1000 Van Ness, Presidio, Sundance Kabuki.* (Eddy)

**Priest** (1:27) *1000 Van Ness, SF Center.*

**The Princess of Montpensier** (2:19) *Smith Rafael.*

**Potiche** (1:43) *Elmwood, Opera Plaza.*

**Queen to Play** (1:36) *Shattuck, Smith Rafael.*

**Rio** (1:32) *Elmwood, 1000 Van Ness, SF Center.*

**Something Borrowed** (1:53) *1000 Van Ness, Presidio.*

**Source Code** (1:33) *1000 Van Ness.*

**13 Assassins** *13 Assassins* is clearly destined to be prolific director Takashi Miike's greatest success outside Japan yet. It's another departure for the multi-genre-conquering Miike, doubtless one of the most conventional movies he's made in theme and execution. That's key to its appeal — rigorously traditional, taking its sweet time getting to samurai action that is pointedly not heightened by wire work or CGI, it arrives at the kind of slam-dunk prolonged battle climax that only a measured buildup can let you properly appreciate. In the 1840s, samurai are in decline but feudalism is still hale. It's a time of peace, though not for the unfortunates who live under regional tyrant Lord Naritsugu (Goro Inagaki), a li'l Nippon Caligula who taxes and oppresses his people to the point of starvation. Alas, the current Shogun is his sibling, and plans to make little bro his chief adviser — so a concerned Shogun official secretly hires veteran samurai Shinzaemon (Koji Yakusho) to assassinate the Lord. Fully an hour is spent on our hero doing "assembling the team" stuff, recruiting other unemployed, retired, or wannabe samurai. When the protagonists finally commence their mission, their target is already aware he's being pursued, and he's surrounded by some 200 soldiers by the time Miike arrives at the film's sustained, spectacular climax: a small village which Shinzaemon and co. have turned into a giant booby-trap so that 13 men can divide and destroy an ogre-guarding army. A major reason why mainstream Hollywood fantasy and straight action movies have gotten so depressingly interchangeable is that digital FX and stunt work can (and does) visualize any stupid idea — heroes who get thrown 200 feet into walls by monsters then getting up to fight some more, etc. *13 Assassins* is thrilling because its action, while sporting against-the-odds ingeniousness and sheer luck by our heroes as in any trad genre film, is still vividly, bloodily, credibly physical. (2:06) *California, Embarcadero, Smith Rafael.* (Harvey)

**Thor** (2:03) *Empire, 1000 Van Ness, Sundance Kabuki.*

**The Topp Twins: Untouchable Girls** It's hard to name an American equivalent of New Zealand's Topp Twins — a folk-singing, comedy-slinging, cross-dressing duo who're the biggest Kiwi stars you've never heard of (but may be just as beloved as, say, Peter Jackson in their homeland). Recent inductees in the New Zealand Music Hall of Fame, the fiftysomething Jools and Lynda, both lesbians, sing country-tinged tunes that slide easily from broad and goofy (with an array of costumed personas) to extremely political, sounding off on LGBT and Maori rights, among other topics. Even if you're not a fan of their musical style, it's undeniable that their identical voices make for some stirring harmonies, and their optimism, even when a serious illness strikes, is inspiring. This doc — which combines interviews, home movies, and performance footage — will surely earn them scores of new stateside fans. (1:24) *Shattuck.* (Eddy)

**Water for Elephants** (2:00) *1000 Van Ness, SF Center, Sundance Kabuki.*

**Win Win** (1:46) *California, Piedmont.* SFBG




***Secret Ceremony* (1968) plays as part of the Castro's tribute to La Liz.**

Schedules are for Wed/25–Tues/31 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. $3-6. "Retelling Stories," films by Matt Wolf, Mike Kuchar, and Chris Vargas, Thurs, 7. New work by film students at the City College of San Francisco, Fri, 7. "Other Cinema:" "New Experimental Works," Sat, 8:30. Saicomania (Chávez, 2011), Sun, 7:30.

**BALBOA** 3620 Balboa, SF; www.balboamovies.com. $20. "Opera, Ballet, and Shakespeare in Cinema:" **Aida,** Sat-Sun, 10am; June 1, 7:30. Performed by Maggio Musicale Fiorentino.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. Regular programming $7.50-10. **Pirates of the Caribbean: On Stranger Tides** (Marshall, 2011), Wed-Thurs, call for times. This film, $10-12. "The Castro Remembers Elizabeth Taylor (1932-2011):" **•Cat on a Hot Tin Roof** (Brooks, 1958), Fri, 2, 7, and **Suddenly, Last Summer** (Mankiewicz, 1959), Fri, 4, 9:30; **•A Place in the Sun** (Stevens, 1951), Sat, 2:30, 8, and **Raintree County** (Dmytryk, 1957), Sat, 4:50; **Giant** (Stevens, 1956), Sun, 2, 7; **•Father of the Bride** (Minnelli, 1950), Mon, 1, 5:05, 9:20, and **National Velvet** (Brown, 1944), Mon, 2:50, 7; **•Secret Ceremony** (Losey, 1968), Tues, 7, and **X Y & Zee** (Hutton, 1971), Tues, 9:05. Fri/27 evening-show double feature ($25) benefits Project Inform.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $10.25. **The Double Hour** (Capotondi, 2010), call for dates and times. **The Princess of Montpensier** (Tavernier, 2010), call for dates and times. **Queen to Play** (Bottaro, 2009), call for dates and times. **13 Assassins** (Miike, 2010), call for dates and times. **Nostalgia for the Light** (Guzmán, 2010), Wed, 7. With Isabel Allende in person; this event, $12. **As You Like It**, Thurs, 7; Sun, 1. Performed at the Globe Theater, London. **The First Grader** (Chadwick, 2010), May 27-June 2, call for times.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. Programming resumes June 10.

**RED VIC** 1727 Haight, SF; (415) 668-3994; www.redvicmoviehouse.com. $6-10. **Rubber** (Dupieux, 2011), Wed-Thurs, 7:15, 9:15 (also Wed, 2). **The Room** (Wiseau, 2003), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4, midnight). **The Fall** (Singh, 2006), Sun-Mon, 7, 9:25 (also Sun, 2, 4:25). **Kill the Irishman** (Hensleigh, 2011), May 31-June 1, 7:15, 9:30 (also June 1, 2).

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-9.75. "I Wake Up Dreaming 2011: Legendary and Lost Film Noir:" **•The 49th Man** (Sears, 1953), Wed, 6:30, 9:40, and **World for Ransom** (Aldrich, 1954), Wed, 8; **•Witness to Murder** (Rowland, 1954), Thurs, 6:15, 10, and **Kiss Me Deadly** (Aldrich, 1955), Thurs, 8. **Meek's Cutoff** (Reichardt, 2010), Wed-Thurs, 7:15, 9:30. "San Francisco Sex Worker Film and Arts Festival: Sex Worker Movies at the Roxie," Sat, 2. For schedule, visit www.sexworkerfest.com.

**VORTEX ROOM** 1082 Howard, SF; www.myspace.com/thevortexroom. $5 donation. **•Dorian Gray** (Dallamano, 1970), Thurs, 9, and **De Sade** (Endfield, 1969), Thurs, 11. SFBG


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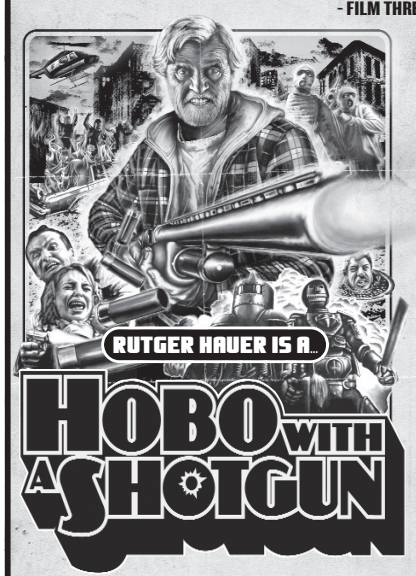
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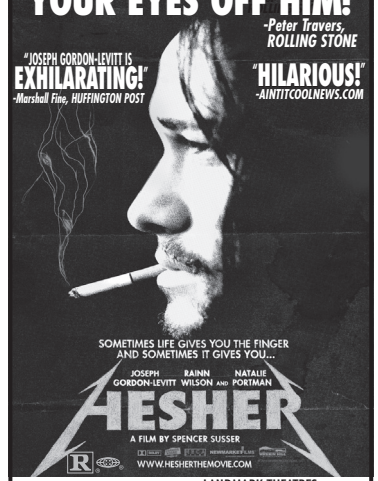
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**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut. www.lntsf.com/marina_theatre

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**Metro** Union/Webster. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Centre** Mission between Fourth and Fifth sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

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## OAKLAND

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**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

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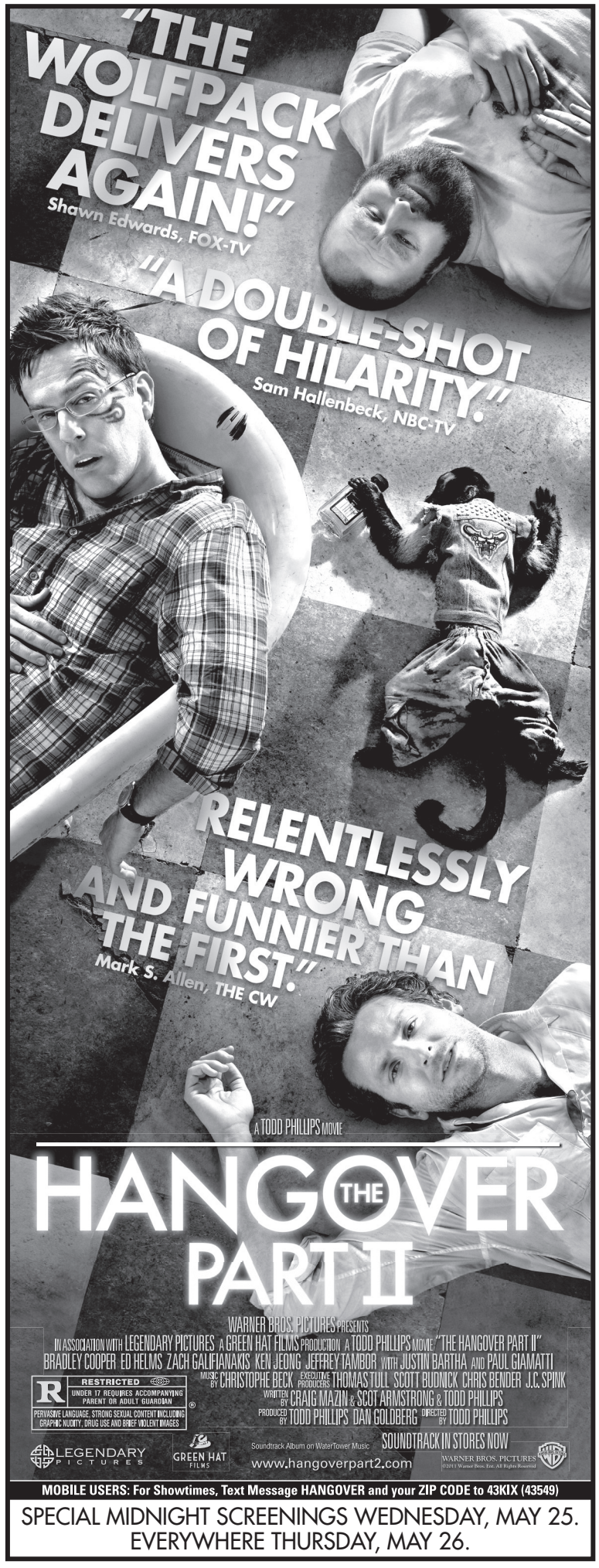
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## › legal notices

**ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT** The registrant listed below have abandoned the use of the fictitious business name **DSF Enterprise**, 837 Faxon Ave San Francisco, CA 94112. The fictitious business name was filed in the County of San Francisco under File# A-029336-00 on: 9/27/2006. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Dominic Favetti 837 Faxon Ave San Francisco, CA 94112. This business was conducted by an individual. Signed Dominic Favetti. Dated: 5/17/11, Mariedyne L. Argente, Deputy County Clerk. **#113367. May 25, June 1, 8 and 15, 2011**

ORDER FOR PUBLICATION OF SUMMONS. CASE NUMBER **FDI-11-774613** Petitioner: Maria Montserrat Alon Respondent: Robert Dean McCarley Upon reading and filing the evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Maria Montserrat Alon, and it satisfactorily appearing therefrom that the Respondent Robert Dean McCarley, cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the Petitioner, therein and against the Respondent, and that the said Respondent Robert Dean McCarley, is a necessary and proper party to the action. NOW, on motion of Maria Montserrat Alon Pro Per or Attorney (s) for the, Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in Bay Guardian a newspaper of general circulation published at San Francisco, California, hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or petition in this action be forthwith deposited in the United States Post Office, postpaid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication. On the fourth week of publication, 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. The name and address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 MCALLISTER STREET, SAN FRANCISCO, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is Maria Montserrat Alon. Confidential Address. Endorsed FILED San Francisco County Superior Court on April 29, 2011 by Rosa Linda Poneri, Clerk, signed by Patrick J. Mahoney, Judge of the Superior Court. **#113360. May 4, 11, 18 and 25, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0334651-00 The following person is doing business as **Max Eternity**, 76 Waller St San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/4/11. Signed Caffie M. Caldwell. This statement was filed by Melissa Ortiz on April 4, 2011. **#113357. May 4, 11, 18 and 25, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0334861-00 The following person is doing business as **Sam The Man Janitorial**, 556 Carter St #502B San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/13/11. Signed Sammy Nielsen. This statement was filed by Susanna Chin on April 13, 2011. **#113359. May 4, 11, 18 and 25, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0335272-00 The following person is doing business as **Hopfer Design**, 349 Fillmore St #301 San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Ben Hopfer. This statement was filed by Maribel Jaldon on April 29, 2011. **#113356. May 4, 11, 18 and 25, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0335275-00 The following person is doing business as **Mattarello**, 130 Bradford St San Francisco, CA 94110. This business is conducted by husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 4/29/11. Signed John W. Pauley. This statement was filed by Jennifer Wong on April 29, 2011. **#113358. May 4, 11, 18 and 25, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0335561-00 The following person is doing business as **Chinese Culture Center of San Francisco**, 750 Kearny St San Francisco, CA 94108. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 10/15/1965. Signed Gin Ho. This statement was filed by Mariedyne L. Argente on May 11, 2011. **#113361. May 18, 25, June 1 and 8, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0335566-00 The following person is doing business as **Circa**, 2001 Chestnut St San Francisco, CA 94123. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 9/10/09. Signed Guri Walia. This statement was filed by Alan Wong on May 11, 2011. **#113366. May 25, June 1, 8 and 15, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0335567-00 The following person is doing business as **SH Insurance Services**, 85 University St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/12/11. Signed Shawn Huynh. This statement was filed by Maribel Jaldon on May 12, 2011. **#113362. May 18, 25, June 1 and 8, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0335622-00 The following person is doing business as **Superior Connection Solutions**, 1544 California St #214 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/13/11. Signed Andrew Contreras. This statement was filed by Alan Wong on May 13, 2011. **#113363. May 18, 25, June 1 and 8, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0335655-00 The following person is doing business as **Life, Death and Fog Books**, 968 Central Ave San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/15/11. Signed Ronald C. Tierney. This statement was filed by Maribel Jaldon on May 16, 2011. **#113369. May 25, June 1, 8 and 15, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0335697-00 The following person is doing business as **Sklar Guitars**, 3212 26th St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/10. Signed Schuyler Dean. This statement was filed by Maribel Jaldon on May 17, 2011. **#113370. May 25, June 1, 8 and 15, 2011**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES** Date of Filing Application: **May 2, 2011**. To Whom It May Concern: The name of the applicant is: **Target Corporation**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 101 4th St San Francisco, CA 94103-3003. Type of License Applied for: **20 - OFF-SALE BEER AND WINE. Publication dates: May 18, 25 and June 1, 2011 L#113365**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-11-547731. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Jason L. Weissman for change of name. TO ALL INTERESTED PERSONS: Petitioner **Jason L. Weissman** filed a petition with this court for a decree changing names as follows: Present Name: Jason Lee Weissman Proposed Name: **Kagan David MacTane** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 12, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on May 10, 2011. Endorsed Filed San Francisco County Superior Court on May 10, 2011 by Dennis Toyama, Deputy Clerk. **Publication dates: May 18, 25, June 1 and 8, 2011. L#113364**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-11-547738. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Janice M. and Frank J. Gigliuto for change of name. TO ALL INTERESTED PERSONS: Petitioner **Janice M. and Frank J. Gigliuto** filed a petition with this court for a decree changing names as follows: Present Name: Joseph Luis Penland, Jr. Proposed Name: **Joseph Luis Collins**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 19, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on May 13, 2011. Endorsed Filed San Francisco County Superior Court on May 13, 2011 by Param Natt, Deputy Clerk. **Publication dates: May 25, June 1, 8 and 15, 2011. L#113368**

SFO

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San Francisco International Airport invites you to attend the informational meeting for the Terminal 3, Boarding Area F Hub Food and Beverage Kiosk Lease, set for Wednesday, 5/25/2011 at 10:00 a.m., International Terminal, 5th Floor Administrative Offices, Conference Room 28L, San Francisco International Airport. The Lease is comprised of 300 sq. ft. for a dessert, juice or specialty snack kiosk, with a proposed five-year term with one two-year option. The Minimum Annual Guarantee for the first lease year is $48/square foot.

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## › women seeking men

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### DOMINANT ATTITUDE
Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

### EXOTIC, EROTIC LATINA
Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentlemen who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. ☎332832

### SEEKS ONE SPECIAL GUY
Attractive female, 47, 5'6", N/S, dark skinned Puerto rican roots, down-to-earth, does missionary work, likes bowling, dancing, cooking, jazz, dominoes, seeks WM, 53-67, N/S, for possible LTR. I believe we are living in the last days. ☎336995

### SEEKING A FRIEND
Hispanic American lady, 64, attractive, educated and stable seeking Irisih Catholic gentleman, 75+, with education, for friendship. ☎861416

### SPRING FEVER IS HERE!
SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. ☎298476

### SEEKS THE RIGHT ONE!
SWF, 50s, very caring, compassionate, classy, feminine, seeks nice gentleman, 49-59, to share dancing, traveling, long walks, the beach and more! possible LTR. ☎331622

### YOU WON'T BE SORRY!
SF, I'm in my 40s, I'm described as friendly, captivating, motivated, feminine, works hard, seeks like-minded, nice gentleman, 40s-50s for possible LTR. Interests include: dancing, traveling, exercise and more. ☎331628

### READY TO TAKE A CHANCE!
Ambitious woman, 50s, honest, goal-oriented, bright, hard-working, motivated, seeks similar gentleman, 50s, for dating leading to possible LTR. Please no games! ☎331630

### TENNIS ANYONE?
Feminine woman, 50s, very friendly, honest, caring seeks single male, 50s, who's interested in tennis, camping, dancing the night away, beautiful beaches, experiencing new adventures and more! I'm seeking a sincere long-term relationship. ☎331632

### ISO GENUINE PERSON
Fun-loving, smart, down-to-earth woman looking to meet a friend in Alameda and Contra Costa Counties. Let's get to know each other and enjoy life. Looking for someone in 45-60 age range, non-smoker; a genuine person, with good heart, who is honest. ☎331680

### NATIVE AMERICAN ISO SAME
Native American woman, 55+, with quirky sense of humor, seeks Native American man, 36+, honest, caring, devoted, willing to laugh sometimes, for long-term relationship. ☎331681

### GOOD TIMES TOGETHER
Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. ☎332829

### LET'S LAUGH TOGETHER!
Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. ☎332833

### YOU FOUND ME!
SF, 40s, feminine, artistic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. ☎332834

### EUROPEAN WOMAN
SF, 50s, N/S, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. ☎332835

### LET'S MEET
SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hard-working and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. ☎332973

### THE ONE FOR ME?
SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. ☎332975

### LET'S GET TOGETHER
Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. ☎332976

### CARING & COMPASSIONATE
SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. ☎332978

### SEEKING MY BASHERT
Attractive, articulate, financially independent, observant DJF, 65, with open heart seeks same qualities in available, single/divorced/widowed Jewish man. ☎336110

### LOVE IN THE AFTERNOON
WF, 43, professional single Mom, few tattoos, loving, caring, spontaneous, romantic, likes art, music, walks, good food, bookstores. Seeking old fashioned gentleman, prefers tall, 43-55, who's independent, healthy self-esteem, good hygeine, outgoing, sociable, for friendship, romance, adventures, leading monogamous relationship. ☎336284

### LOOKING FOR A SPRING THING
Classy woman, 5'3", average build, blonde hair, hazel eyes, N/S, very smart and business-oriented, into biotech, biophysics and architecture. Looking for similar brainiac male, 40-60, for friendship first leading to possible LTR. SF Bay area. ☎337699

## › men seeking women

### LET'S HAVE FUN
SM, 32, Filipino, smoker, 5'7", 160lbs, seeks woman, 19-40, to have fun and maybe more. ☎338781

### VERY CLASSY GUY
Well-educated, secure, stable PM, recently retired, down-to-earth, likes reading, flying, tennis, playing music, more. Would like to meet a very classy lady, 37-56, who has the same qualities, for lasting relationship. ☎331440

### YOU FOUND ME!
Caring SWM, 40s, 5'8", 140lbs, N/S, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. ☎331626

### VINTAGE EYEGLASSES
Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyed, similar to those from the late 60s-early 70s, or spectacles. ☎333345

### TIRED OF SOAP OPERAS?
Want your own fantasy man? good-looking DWM, 46, seeks female, 55+, for fun and new adventures. ☎334056

### LIFE IS AN ADVENTURE
Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and travel ( beach, mountains, etc.) lets have some fun! Sausalito. ☎334401

### LET'S MEET AND TALK
SHM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! ☎334467

### SEEKS ONE SPECIAL LADY
WM, 54, monogamous, hiker, ballroom dance, writer, singer, graduate degree, no church, giver, prolonged kissing, meditation, kind thoughts-words-actions, with 9-year–old son. Walnut Creek. ☎334892

### ISO GOOD WOMAN
SBPM, 58, 5'10", 180lbs, looking for a good, caring, honest, attractive, romantic, career-minded woman, 48+, to share cuddling and quality time. Sometimes cool, sometimes cute, always adventurous. ☎336749

### ATHLETIC YOUNG GUY
SWM, 20, smoker, 6'2", 200lbs, blond/blue, seeks WF, 18-22, to hang out, chill, friendship and more. ☎338205

### SEEKS SF W/NICE PERSONALITY
Kind-hearted 43-year-old man seeks woman for friendship, possibly leading to LTR. Prefer 25-40 years-old, but physical appearance, weight is unimportant. Personality is. ☎338860

### LET'S HAVE FUN TODAY!
Friendly SWM, honest, healthy, motivated, kind, seeks similar woman, 40-59, to share outdoor activities, hiking, biking, photography, friendship first, maybe LTR. ☎331623

### SEEKING POSSIBLE LTR
SWM, 20s, very hard-working, easygoing, clean-cut, good values, flexible, ISO easygoing female in her 20s, to go dating, long drives, having fun outdoors, camping and more. ☎331624

### SEARCH NO FURTHER!
Sincere SWM, 40s, seeks SF (Caucasian only), 22-39, to share traveling, long walks, biking, outdoor fun, togetherness, beaches, for friendship maybe more. ☎331627

### BOYISHLY CHARMING
Caring gentleman, in my 60s, seeks a nice, healthy woman, 50s-60s, to share outdoor activities, walks, dining out, skiing, traveling together, outdoor adventures, museums. Friendship first leading to possible LTR. ☎331629

### LET'S GO OUT AND HAVE FUN!
Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. ☎332828

### CIRCLE THIS AD
SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. ☎332831

### SANTA ROSA AREA
SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, traveling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. ☎332974

### LET'S MEET SOON!
Tall, mature W/M to share companionship with slender, 5'8"+ fun, outgoing 30-60–year-old female, possible LTR. Shared intimacy, health, fitness, music, dancing and hiking. ☎334348

### LET'S MEET SOON!
I am a very good-looking, 26-year-old fun loving male. I live in SF. I work as a software programmer. I would like to date women between 20-40. I like sports, music and other outdoor activities. ☎335231

### SEEKS A KIND WOMAN
DWM, 52, brown hair, brown eyes, single dad, has one young daughter, seeks a SF, who would be my best friend to share time with me and my daughter, go to family events, museums, parks, leading to a serious relationship. ☎336412

### LET'S ENJOY LIFE!
Single professional, 47, enjoys outdoors, working out, dancing, and traveling taking time to enjoy life and have fun. I look for the good in others and try to make a positive difference. Seeks woman, with same interests, being spontaneous, healthy and fit, loves to travel and has good SOH. ☎336765

### SEEKING MISS RIGHT
Good-looking SM, 21, I'm a Marine and I'm looking for a nice woman that is fun, has alot of energy to enjoy fun together, maybe possible LTR. ☎336939

## › men seeking men

### BI MALE SEEKS SAME
Bi married male, 45, health conscious, well built, seeks same, 30-50 for intimacy, passion and fun. ☎322889

## >three's company

### SHARE HER I'M HUGE!
Endowed, 10+, nicknamed "Eveready", experienced swinger. Strictly straight male, fulfills couples fantasies. I'm 53, 5'11", 165lbs, Caucasian, black hair, discreet, reliable, non-pushy. Large BBW women encouraged. Host or travel. Flexible schedule. Female must leave first mesage in my box. No single males. ☎337120

## › tv/ts

### LET'S HOOK UP!
Latin male, 43, 5'11", N/S, light-drinker, seeking a TV or TS, 30-40, for friendship and companionship or having fun. Race not important. ☎335082

## › friends/activities

### SCRABLE PARTNER NEEDED
"Do you love to play Scrabble?" I do. I really could care less what you look like but intelligence and wit counts in my book. SWF, 53, N/S seeks male partner for Scrabble games. . ☎337056

## › kinksters

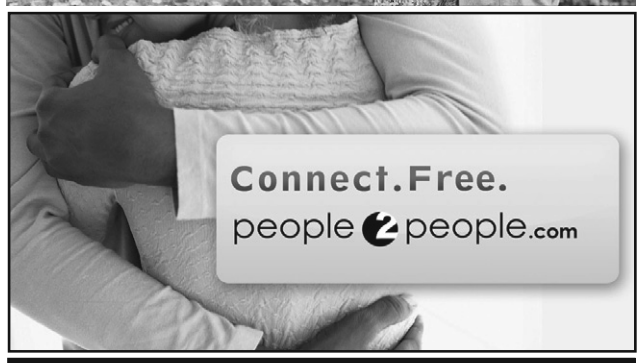
### ISO ENDOWED BM, 18+
Looking for a kinky BM, 18+, 6'+, very adventurous, who loves dancing. I'm 26 and looking to share some fantastic times. ☎333986

### EROTIC COMPUTER
Female dominant, BBW, computer virgin, in wheelchair, seeks sci-fi geek, techno angel and submissive computer teacher, 21-60, for adult computer entertainment and programming. ☎802472

### SEEKS ANOTHER WOMAN...
to play with toys and having some hot fun! SHF, 41, N/S, seeks HF, 25-50, smoker. ☎337883








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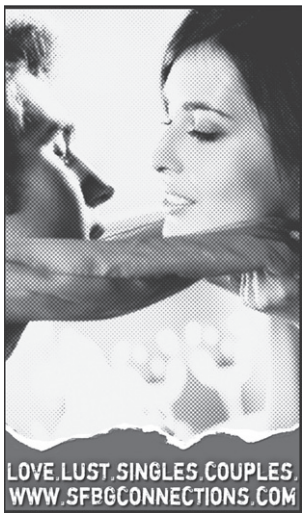






















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# escorts

## › transsexual
























## psychic dream astrology

### MAY 25-31

**ARIES**

**March 21-April 19**
Whether you need to let go of a relationship, a habit, or simply let go of control, this week it's time for a big shift. Your heart is poised for expansion and all you need to do is make room for what's coming, Aries.

**TAURUS**

**April 20-May 20**
If you're unclear about your objectives, it will be impossible to be at peace with your actions, Taurus. Focus your attentions on your insides so you'll be ready to deal with your outsides. The indirect route will get you there quickest.

**GEMINI**

**May 21-June 21**
Sometimes you've just gotta do you, even though not everyone around you will be on board for that. Oh well. This week be bold enough to do what you need to for yourself — even if it ruffles some feathers. Care not caution, Twin Star.

**CANCER**

**June 22-July 22**
If you don't take risks in your most meaningful relationships you'll never grow with them to the next level. Honestly engage with people you love this week, even if that takes you to a confrontation. Stand up and speak out.

**LEO**

**July 23-Aug. 22**
You can't keep things stable right now, but you should stay present while your situation develops. Let go of the reins and focus on how you participate — it's the only thing you can really control anyway.

**VIRGO**

**Aug. 23-Sept. 22**
You are cutting ties with some old ways of being that you have outgrown. It's not a completely easy process, but it is totally worthwhile. Trust in yourself without alienating others for best results.

Bolster your self-esteem this week by quitting your habit of looking outside yourself for answers. Unplug and recharge.

**LIBRA**

**Sept. 23-Oct. 22**
This week balance will come to you by overthrowing the status quo and shaking things up. Strive towards freedom from your own habitual choices that limit you unnecessarily. Don't stand in your own way anymore, Libra.

**SCORPIO**

**Oct. 23-Nov. 21**
Protect what you love by giving it what it needs. Beware of smother-love and other forms of dependency this week, Scorpio. Enjoy life's pleasures without merging with them, even if that requires great effort.

**SAGITTARIUS**

**Nov. 22-Dec. 21**
There's a fine line between trying to understand your situation and sipping on anxiety soup and feeling crappy. Seek solutions or nothing at all. There are always more options than meets the eye. Look deeper for best results.

**CAPRICORN**

**Dec. 22-Jan. 19**
Don't confuse practical thinking with fatalistic thinking, Mon Capitan. Set your limits, clarify your needs, and lay foundations — that's all. Don't try and see the future or figure out riddles while your noodle is in such a knot.

**AQUARIUS**

**Jan. 20-Feb. 18**
Take control of your life without being controlling. The key is to focus on yourself and let others come around (or not) at their own pace. You're poised for major growth, so stay focused on what needs attention and care.

**PISCES**

**Feb. 19-March 20**
Not believing in yourself is easy to do when you don't know where you begin or end. Bolster your self-esteem this week by quitting your habit of looking outside yourself for answers. Unplug and recharge, Pisces. SFBG

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 16 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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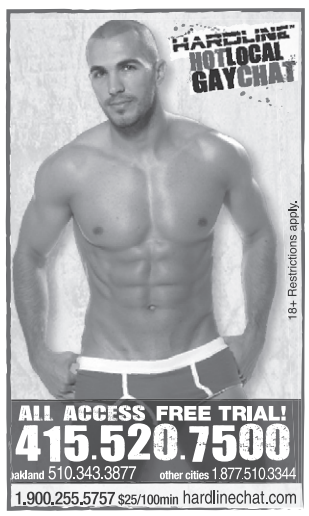
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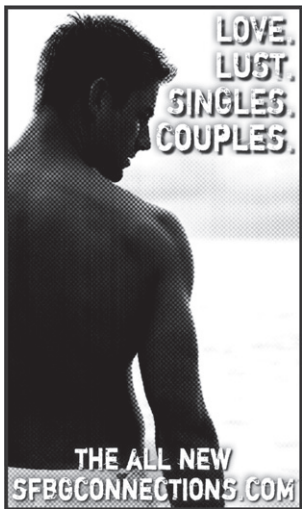
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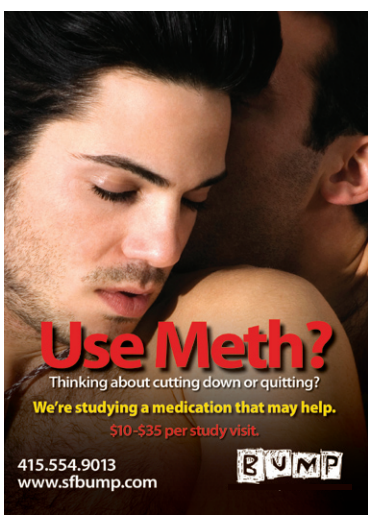
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